MAXIMUMROCKNROLL

#175 • DEC '97 • $3

Boiling Man
Dimestore Haloes
Dirty Burds
The Exploding Crustaceans
The HeartDrops
Last Year's Youth
One Man Army
Piao Chong
Those Unknown
Pioneers of Punk:
DOA and The
Hentchmen

DON'T BE WHAT THEY WANT YOU TO BE

SUBSCRIPTIONS: (postpaid prices)
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BACK ISSUES AVAILABLE:
Back issues 149-150, 151 Pt 2, 155, 156 Pt 1, 159, 162-163, 165-166, 168-174 are as stated above in subscription info. See descriptions on page after next.

DEADLINES FOR NEXT ISSUE:
Scene Reports: continuously, with photos!
Interviews: continuously, with photos!
Ad Reservations: call to make sure.
Ad Copy In: by 22nd of previous month-- no later!!
Issue out: by 2nd week of following month.

AD SIZES AND RATES:
1/6 page: (2 1/2" x 5") $25
1/3 page long: (2 1/2" x 10") $60
1/3 page square: (5" x 5") $70

AD CRITERIA:
Due to backlogs, we can only run new ads for music and zine releases. All other ads must be classfieds only. We will not accept major label or related ads, or ads for comps or EPs that include major label bands.

CLASSIFIEDS: 40 words cost $3/60 words max for $4. No racist, sexist or fascist material. Send typed if possible. Cash only!!! Expect a two month backlog!

COVER: J-P LeMarchand c/o Broken Ear, PO Box 660397, Sacto, CA 95866.

SELL MRR AT GIGS: Within U.S., we'll sell them to you at $1.50 each ppd, cash up front. Must order 5 or more of the same issue. Need street address (not PO Box) to UPS to.

STORES: If you have problems getting MRR from your distributors, try contacting Mordam Records at tel (415)642-6800 or fax (415)642-6810. Also available from Dutch East, Get Hip, Smash, Subterranean, Last Gasp, Rotz, See Hear, Cargo, Armadillo, Ubiquity, Choke Inc, Desert Moon and Marginal.

Please send all records, zines, letters, articles, scene reports, photos, subscriptions, interviews, ads, etc., to:

MAXIMUMROCKNROLL
PO BOX 460760
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Phone (415)923-9814
Fax (415)923-9617
Email: maximumrnr@mindspring.com
(use this mainly for comments & letters. Use phone for ads & other business stuff)

TOP 10

For what it's worth (not much), here's some of the MRR crew's current Top 10 lists of stuff we review.

ROB COONS

GEHENNA-The War Of The Sons-CD	THE GAIA-777-CD
MORE NOISE FOR LIFE-Punk Is Not Only Fun-EP	STIKKY-Where's My Lunchpail?-LP
DAHMER/SUPPRESSION-split EP	TOAST-Crancky Rockniks-CD
REMISSION-A Few Faces Of Protest-EP	SPAZZ/LACK OF INTEREST-split EP
GNOSIS-There Is No Discrimination...-EP	CORRUPTED-live

DR. DANTE

RUDE KIDS-Punk Rock Will Never Die-LP	THE KIDS-LP
TV KILLERS-Channel 666-10"	DEVIL DOGS-No Requests Tomight-LP
BOBBYTEENS/BEES KNEES-split EP	V/A-Panama HC-Punk-EP
MAD 3-Machine Blaster-EP	THE TANTRUMS-All The Way-45
THE HECTICS-Everything I Need-LP	ELEMENT 79-Dig Out-10"

JEFF HEERMANN

OBLIVIANS-Play 8 Songs With Mr Quintron-LP	DEVIL DOGS-No Requests Tonight-LP
TV KILLERS-Channel 666-10"	SWINGIN' NECKBREAKERS-Kick Your Ass-LP
ELECTRIC FRANKENSTEIN-Action High-LP	THE DRONES-Attic Tapes 1975-82-LP
MAD 3-Machine Blaster-EP	BOBBYTEENS/BEES KNEES-split EP
THE PROSTITUTES-Living Wreck-LP	MEDIA NATION-45/THE KIDS-LP

TOM HOPKINS

THE KIDS-LP/KEYSTONE-live	OBLIVIANS-Play 8 Songs...-LP
FAT DAY-Burrega-LP	V/A-Bloodstains Across Belgium-LP
V/A-Raw & Rare British Punk Vols 1 & 2-LPs	BOBBYTEENS/BEES KNEES-split EP
REMISSION-A Few Faces Of Protest-EP	DIVIDE & CONQUER-Cops Corpse Bonfire-EP
GRUESOME/CRIKEY CREW-split EP	QUARANTINE-Junction-10"

CAROLYN KEDDY

OBLIVIANS-Play 9 Songs-LP	ADVERTS-Wonders-LP
HOOKERS-both EPs/MT MCKINLEYS-Genius-EP	DRONES-Attic Tapes-LP
FAT DAY-Burrega-LP/TV KILLERS-666-10"	THE KIDS-LP/FRIGG A GOGO-Penetrating...-LP
MOTARDS-Saturday Night-LP	PINK LINCOLNS/SUBMACHINE-45
DEVIL DOGS-No Regrets-LP	BARFEEDERS-Scotto El Blotto-CD

RAY LUJAN

DISCOUNT-Half Fiction-CD & live	MOCKET-Fanfare-LP/NAR-Four Song-EP
PEGBOY-Cha Cha DaMore-LP	SORE LOSER/NARCISSISTIC FREDS-split EP
THE HECTICS-Everything I Need-LP	ME FIRST-Awful Friendly-CD/HOT WATER MUSIC-live
MY PAL TRIGGER-There's Hope-CD	HOOKERS-12 Gauge Reaction-EP
JON COUGAR CC-Til Niagara Falls-LP	FOSTERS-Not Much To Me-EP

TIMOJHEN MARK

CATHARSIS-Samsara-CD	GAIA-777-CD/V/A-Feel Lucky, Skunk?-LP
GEHENNA-War Of The Sons....-CD	MOTARDS-Saturday Night Special-LP
THE KIDS-LP	RUDE KIDS-Rock N Roll Will Never Die-LP
SPAZZ/LACK OF INTEREST-split-CD	STIKKY-Where's My Lunchpail-LP
SUPPRESSION/DAHMER-split-EP	TOAST-Crancky Rocknirs-CD

ALLAN MCNAUGHTON

THE HIVES-Barely Legal-CD	QUARANTINE-Junction 10-EP
FUN PEOPLE-Todo-CD, Desame-EP	UK SUBS-Singles Collection-LP
V/A-Bloodstains Across Belgium-LP	MAN OR ASTROMAN?-Inside The Head...-2xEP
V/A-Feel Lucky, Skunk?-LP	V/A-Raw & Rare British Punk Vol 1 & Vol 2-LPs
THE ADVERTS-The Wonders Don't Care-2xLP	PEGBOY-Cha Cha Damore-LP

TOP 10

Please send us your records (2 copies of vinyl, if possible--one for MRR and one for reviewer), or CD-only release. See Records section for where to send tapes.

RAIMUNDO MURGIA

THE KIDS-LP	GRUESOME/CRIKEY CREW-split EP
DEFIANCE-No Time-EP	VERLORENE JUNGS-LP
BOVVER WONDERLAND-10"	MAD 3-Machine Blaster-EP
TERRORGRUPE/MARS MOLES-split EP	THE PROSTITUTES-Living Wreck-EP
KIDNAP-Helene-EP	BOBBYTEENS/BEES KNEES-split EP

JAH NELL

PINK LINCOLNS/SUBMACHINE-split EP	NAR-A Four Song E.P.-EP
V/A-Liverache: Tales From The Liver's Edge-2xLP	THE MOTARDS-Saturday Night Special Ed-LP
THE HOOKERS-Zombie Maker-EP	THE KIDS-LP
V/A-Bloodstains Across Belium-LP	V/A-PANAMA HC-PUNK-EP
V/A-Raw & Rare British Punk Vol 1-LP	V/A-Raw & Rare British Punk Vol 2-LP

BRUCE ROEHRS

NO ONE'S VICTIM-live/INFILTRATORS/KRAYS-EP	V/A-Um rito De Uniamo-LP/PROSTITUTES-45
BOMB SQUADRON-Smash Hits-EP	BOVVER WONDERLAND-Born To Booze-10"
THE BURDENS-Working Class Joke-CD	CHAPTER 21-United In Anger-EP
COMBAT SHOCK-Wishful Drinking-CD	DEFIANCE-No Time-EP/RANDUMBS-CD
GRUESOME/CRIKEY CREW-split-EP	HOOKERS-12 Guage Reaction-EP

ZINE TOP 10

Tilt #9 / Sliver #2	Burn Collector #6
Ten Things Jesus Wants You To Know #17	The Joke's On You #7
Murder Can Be Fun comic #6 / #7	Big Fish #5
Words (And Some Pictures) #1	Control #3
Elegant Discourse #3	Future Generation #8

JON VON

HOOKERS-12 Gauge-EP	THE KIDS-LP
SWINGIN NECK BREAKERS-Kick Your Ass-LP	HECTICS-Everything I Need-LP
ELECTRIC FRANKENSTEIN-Action Hi-LP	DEVIL DOGS-No Requests-LP
DRONES-Attic Tapes-LP	EYELINERS-Zombie-45
FRIGG A GOGO-Penetrating-LP	PROSTITUTES-Wreck-45

RYAN WELLS

BOBBYTEENS/BEES KNEES-split EP	THE KIDS-LP
MAD 3-Machine Blaster-EP	THE PROSTITUTES-Living Wreck-LP
TV KILLERS-Channel 666-10"	V/A-Bloodstains Across Belgium-LP
V/A-Feel Lucky, Skunk?-LP	V/A-Raw & Rare British Punk Vols 1 & 2-LPs
WHITTINGTONS-Cops Think We Did It-EP	THE BRISTOLS-Seduta Sul Mio-EP

TIM YOHANNAN

V/A-Bloodstains Across Belgium-LP	V/A-Panama HC-Punk-EP/MOTARDS-Special Ed-LP
MESSY HAIRS-Alien Nation-EP/TV KILLERS-10"	ANTI-FLAG/A.A.A.-split EP/TANTRUMS-All The Way-45
BOBBYTEENS/BEES KNEES-split EP	V/A-Feel Lucky, Skunk?-LP/THE KIDS-LP
V/A-We Can't Do Anything By Ourselves-EP	V/A-Raw & Rare British Punk Vol 1-LP
ELECTRIC FRANKENSTEIN-Action High-LP	RASTA KNAST-Prøbegepøgt-EP

REMA YOUNG & KENNY KAOS

ELECTRIC FRANKENSTEIN-Action High-LP	THE HOOKERS-both EPs
THE MOTARDS-Saturday Night Special Ed-LP	RANDUMBS-It's About Time-CD
THE GAIN-Highway To Heck Live-10"	SHARK CHUM-Tres Homeboys-CD
WHITTINGTONS-Cops Think We Did It-EP	PINK LINCOLNS/SUBMACHINE-split EP
MAD 3-Machine Blaster-EP	THE TANTRUMS-All The Way-45

ZINE SHITWORKERS

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#150/Nov '95. NY Loose, Snap-Her, Sick Boys, Splatterheads, Pipe, Pregnant Man, Final Conflict, Rawness, Stink, Goblins, Smellie Fingers, "Roots Of Punk--The Essential 1950s".

#151 pt 2/ Dec '95. The Lowdowns, My White Bread Mom, Queen B's, Electric Frankenstein, Turtlehead, Serpico, Trick Babys, In/Humanity, The Stains, Varukers, The Pist, Terrible Virtue, "The Hardcore Films Of Richard Kern".

#156 pt 1/May '96. Public Toys, Crunch, Peter & The Test Tube Babies, Nails Of Hawaiian, Splash 4, Yawp!, Lifetime, Sickoids, "Roots of Punk--Boston".

#158/July '96. Workin' Stiffs, The Gain, Ashley Von Hurter & The Haters, The Process, Brother Inferior, Judge Nothing, Breakups, Not For Rent, "Roots of Punk--The Buzzcocks".

#159/Aug '96. The Smugglers, Brand New Unit, Tone Deaf Pig-dogs, Round Ear Spocks, David Hayes of Too Many Records, Man Afraid, Blind Side, Vox Populi, Death Wish Kids, Fun People, Fat Drunk & Stupid, "Roots of Punk--The Dickies".

#162/Nov '96. Phantom Surfers, Candy Snatchers, The Stain, National Guard, Torches To Rome, Restos Fosiles, Two Bo's Maniacs, Snuka, Redemption 87, Torture Kitty, "Roots of Punk--Los Angeles '77".

#163/Dec '96. The Last Sons Of Krypton, The Prostitutes, Wig Hat, The Boys, Let It Rock, Enemy Soil, Vulcaneers, Half Empty, The Zeros, Deadcats, Teen Idles.

#165/Feb '97. He's Dead Jim, The Millionaires, No-Talents, Blanks 77, The Hives, The Freeze, Chris Spedding & Other People's Music, Defiance, The Real McKenzies, Savage Malignant, Sea Monsters, Dropkick Murphys, Bou Sou Nezumi, "Roots of Punk--Richard Hell".

#166/Mar '97. Walking Abortions, Hickey, '77 Spreads, Sanity Assassins, Cards In Spokes, Joey Tampon & The Toxic Shocks, Adjective Noun, Suicide King, Lenguas Armadas, Trauma, De Crew, "Roots of Punk--Dead Boys".

#168/May '97. Cretin 66, Fishsticks, UK Subs, Distemper, Enewetak, Fields Of Shit, "Roots of Punk--SLF, Undertones".

#169/June '97. Hard Skin, Cluster Bomb Unit, Jihad, Purgen, Speed Queens, Remission, Halflings, The Old Man, Deface, "Roots of Punk--Clash, Ramones, Sex Pistols".

#170/July '97. Bristle, Mine, Tedio Boys, The 4 Cockroaches, Absconded, Meanwhile. Broken, (Young) Pioneers, Hoodrat, "You're Dead!", "Roots of Punk--The Slits".

#171/August '97. Strychnine, Idiots, Patrick Grindstaff of Pelado Records, Misanthropists, Racetraitor, Violent Society, Knuckleheads.

#172/September '97. Withdrawls, Judgement, No Motiv, Oppressed Logic, Truents, Left For Dead, Yellowskin, The Weird Lovemakers, Smash Your Face, Flatus, Straight Faced, Klaxon, X-It, web designer Vic Gedris, filmmaker Doug Cawker.

#173/October '97. Hot Water Music, Fat Day, Los Tigres Guapos, Les Partisans, The Bristols, My 3 Scum, The Space Shits, Chris of Pessimiser Records, The Recluses, Nick Qwik, "Pioneers of Punk: GG Allin".

#174/November '97. Stratford Mercenaries, Lickity Split, Bladder, Piss Shivers, Barnhills, In/Humanity, theme issue: Education.

#175/December '97. One Man Army, Those Unknown, Boiling Man, Piao Chong, Exploding Crustaceans, Last Year's Youth, Heartdrops, Dirty Burds, Dimestore Haloes, "Pioneers of Punk: The Henchmen", Filmmaker Lech Kowalski.

TO BOOK OR NOT TO BOOK...

Hey, here's a question: should we do another Book Your Own Fucking Life for next year? Actually, there's not enough time to solicit all your opinions on this, but suffice to say that we aren't sure if this remains a necessary tool for independent bands or whether people don't really use the resource anymore.

I guess what I'm asking, on short notice, is whether there are any sreiously interested groups who'd like to team up with us next year on this, but also whether the thing should exist at all, or whether it should perhaps be spun off and run as a non-print, on-line only web site that could be updated on a regular basis.

Since time is short in deciding all this, anybody who has serious intentions about helping out on this please get in touch immediately.

WANNA SEND US SOMETHING?!

Scene Reports: PUNK'S NOT DEAD! It's happening out there and MRR readers want to hear about it! Hi! My name is Jenn and I input and edit the scene reports that come in. MRR relies on you scenesters out there to keep the pulse of what's happening in your town, write up something fun and interesting about it, and send it in to MRR. Photos and artwork are mandatory. Tell us about local bands, zines, and cool and uncool venues. Include info for travelling punks (non-US scene reports are especially welcome!) such as where to find cheap veggie eats, record stores, and strong coffee. Has your punk scene spawned any communally-run enterprises such as show spaces, cafes or record stores? Are racist or homophobic thugs threatening your scene's harmony? Enquiring punk minds want to know! See details below for format info.

Interviews: Boy, is MRR ever looking to improve the quality of our interviews (which shouldn't be hard!) We'd like to get a staff of reliable people across the country and around the world who could turn in some good, probing interviews on a semi-regular basis. We're looking for people who already have some experience doing interviews (perhaps you have your own zine and would like to share some of your best stuff with a wider audience), who can challenge bands (I know, I know, most bands don't have squat to say, but a good interviewer can take them where they haven't been before!) or give some long overdue support for those behind-the-scenes types who do an awful lot of the hard work in punk rock but get little of the ego or monetary rewards. Please give us a call if you are interested in covering new hardcore, punk or garage bands.

Formats for submitting stuff? We prefer things typed up on a 3 1/2" computer disk, either Mac (preferred) or IBM. Please don't type in ALL CAPS! If you can't access a computer, then typed up cleanly on paper should work, as long as it's in a fairly common and straightforward font. Graphic stuff? Send photos (B&W preferred, but color OK too), logos, etc. Thanks

Records/zines? See detailed information listed on the mastheads of the Record Review and Zine Review sections.

BACK ISSUE SALE: For every three you purchase, you get a fourth one free!!
Please list alternates in case we're out of a particular issue. Price list is on previous page.

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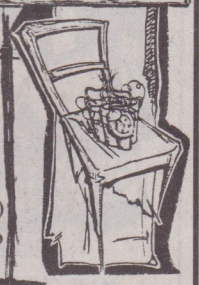
Canadian punks send a stamp for complete list of stuff



Prices
7"- $4 ppd NA
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US funds (except Canada)
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STREET RECORDS

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Sept 28 Flaminanus • Hoss
Oct 5 Scrap • 7 MH2
Oct 12 Wander • Vent
Oct 19 Hayride • Starfuckers
Oct 26 F-13 • Flaminanus
Nov 2 4 Finger Mark • Planet Black
Nov 9 Tao Jones • Solkiss
Nov. 14, 15, 16 LOCAL PUNK ROCK Showcase feat. Stretch Armstrong, Rehabs, etc (12 bands - 3 days) ALL SHOWS #2/ALL AGES ALWAYS

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SUBTERRANEAN MAIL ORDER

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Irresistible, no-fi garage trashouts from two bands that really know the meaning of the word "rock!" THE BEES KNEES, featuring mindlessly endearing vocalist Kitten LaRou, give us two guitar-heavy hits, an uptempo party trasher and a sentimental ode to Chachi. Superteem's THE BOBBYTEENS (featuring members of THE TRASHWOMEN, PHANTOM SURFERS, and COUNT BACKWURDS) blast their maddeningly catchy punk spew on "Baby Doll." Both sides have hand written labels with a genuine lipstick smooch.
7" $3.50

DOCTOR EXPLOSION "Maximum Rhythm & Shit" 7"
What can we say? Hands down, Europe's (if not the world's) best garage/beat band around these days. In their native Spain, they're big (teen!) stars, playing for sold out (600-800 capacity) clubs and selling thousands of albums. 4 killer tunes recorded at legendary Toe Rag in London, blue vinyl, full-color photo of the band dressed as nuns on the cover. Belgian import.
7" $4.50

V/A "Atrocity Government Culmination" CD
Features some of today's most uncompromising bands, already familiar to most punk fans, plus a couple of new faces: CRIPPLE BASTARDS, URBN DK, P.E.L.M.E., and THE DREAD! 13 cuts in all, ranging from punk to thrash to noise, heavy on the attitude.
CD $6.80

THE GREY SPIKES "Year Zero" LP
The final and most accomplished work from this sadly missed LA punk rock band, combining the sheer punk power of their previous releases (a la New Bomb Turks) with more balanced songs, not unlike the Minutemen (with star role for guitarist Tony Fate). Belgian import.
LP $9.60

V/A "A World Full of Friends" LP
This totally rockin' LP includes five leading garage punk bands, fifteen previously unreleased songs, and one low price. Featuring THE STALLIONS, late and lamented scourges of New York City; THE KNOCKOFFS, a Sacramento punkrock supergroup soon to complete their debut LP; BOU SOU NEZUMI of Nagoya, Japan, strong as a stampede of angry rats; THE HOOKERS, pride of Kentucky and not for the faint at heart; and THE FRUSTRATIONS, a Tuscon 3-some on wax for the first time.
LP $8.40

THE PERSUADERS "Rock Bottom" 7"
Southern fried garage spew as dirty as is gets: snarling, whining vocals with a pair of snarling, slightly out-of-tune guitars and headbanger drum pounds, on four defiant, short, not so sweet rockers.
7" $4.00

All prices are postpaid in the US.
Elsewhere add $2.50 for 1st item, $.50 for next.

Hey! Ask for a catalog with your order! Or send us $2.00 to cover postage ($3.00 outside the U.S.) and we'll send you a list!

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9TH-TYLER, TX
10TH-TULSA, OK
11ST-LITTLE ROCK, AR
12ND-FT. SMITH, AR
13RD-MEMPHIS, TN
14TH-NASHVILLE, TN
15TH-ANTIOCH, TN
16TH/27TH-OFF
18TH-JACKSON, MS
19TH-NEW ORLEANS, LA
20TH-PENSACOLA, FL

DECEMBER
1ST-GAINESVILLE, FL
2ND-TAMPA, FL
3RD-ST. PETERSBURGH, FL
4TH-COLUMBIA, SC
5TH-ATLANTA, GA
6TH-JOHNSON CITY, TN
7TH-CHARLOTTE, NC
8TH-RICHMOND, VA
9TH-WASHINGTON D.C.
10TH-BALTIMORE, MD
11TH-HATTBOROUGH, PA
12TH-PHILADELPHIA, PA
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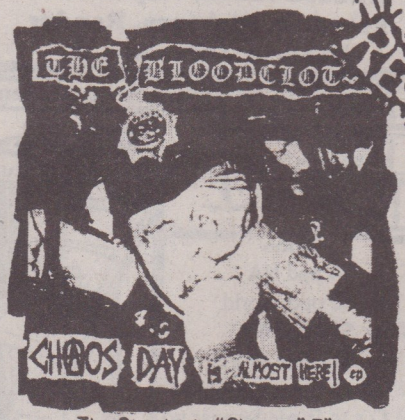

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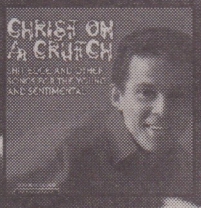

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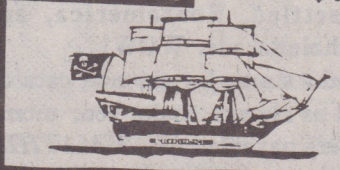

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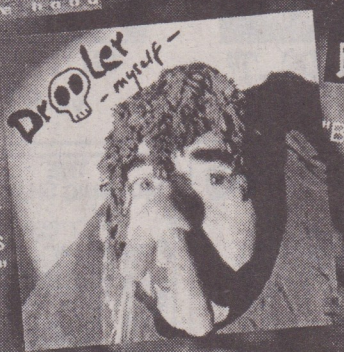
NEWS OF TODAY!

FEMALE TROUBLE
"Cleanin Up The Hood"
3-girl-1-man-
punk-rock from
Berlin-Kreuzberg



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KNO RECORDS

READY OR NOT...

here come some new releases!

Well, we're finally caught up on our mailorder... if you ordered something from us and still haven't received it, PLEASE get in touch! Trades are taking a little longer, however, so sit tight.

Here's the deal: we're trying to scale back the distro so we can concentrate on the label (meaning we'll get our new records out faster and keep our old ones in print). We're looking for other distros / stores to unload on, if you're interested, get in touch for cheap wholesale!

DAMAD are not broken up
IN/HUMANITY are in Europe

NEW ON CLEAN PLATE:

Agoraphobic Nosebleed 7" ($3ppd, $5 world)

COMING VERY SOON ON P.F.:

Black Merinos 7"
Retribution 7"
Unsettled "Entropy" 7"
Damad "Centric" 7" (split release w/ Clean Plate)
Quadiliacha 10"/CD (split release w/ GoatLord)
and a NEW compilation...
this LP will feature 16 bands from the southeast: Social Infestation, Cavity, Black Merinos, Cultura Proletaria, Hot Water Music, Retribution, Laceration, One Way, Inept, Palatka, The Cooters, Tank 18, Das Kriminal, Gnosis, Unsettled, Rentamerica, and AssholeParade. WOW!
Send a stamp for our new catalog, and as always, make your money orders payable to *PAT MATHIS.*

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V.A For A Fistful Of Yen!
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V.A. "So You Wanna Be A R'n'Roll Compilation?"
BC Comp of newer releases incl. rare stuff - cheap!

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with NRA, Seeing Red, DeadStoolPidgeon, Human Alert etc.
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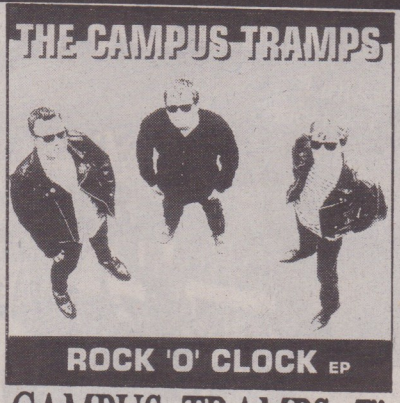

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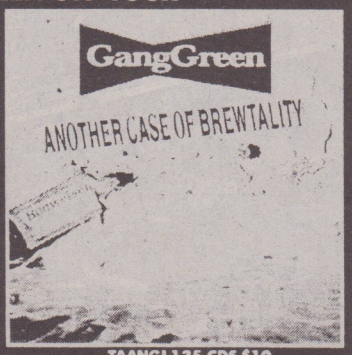

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SAT. OCT. 4	PHILADELPHIA PA @ TROCADERO	FRI. OCT. 17	W. HOLLYWOOD CA @ TROUBADOUR
SUN. OCT. 5	CAMBRIDGE MA @ MIDDLE EAST	SAT. OCT. 18	SANTA BARBRA CA @ EMERALD CITY
MON. OCT. 6	MONTREAL QUEBEC @ LE SPECTRUM	SUN. OCT. 19	SAN DIEGO CA @ CANES
TUE. OCT. 7	TORONTO ONTARIO @ OPERA HOUSE	MON. OCT. 20	SANTA ANA CA @ GALAXY
THU. OCT. 9	CLEVELAND OHIO @ AGORA BALLROOM	THU. OCT. 23	PORTLAND OR @ (TO BE ANNOUNCED)
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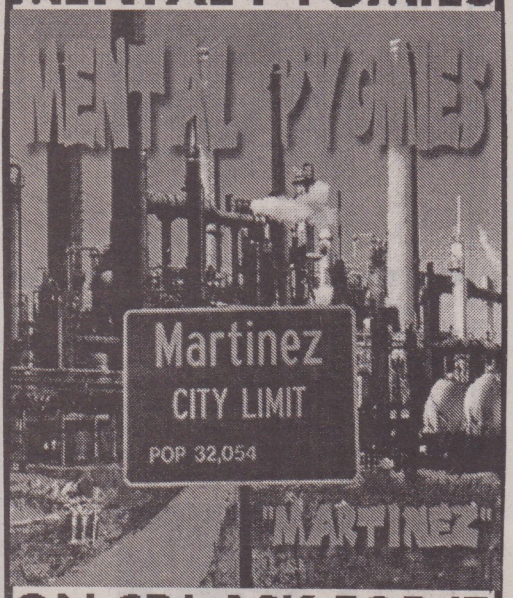

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NEW Price Guide, including postage, in U.S. $:

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Ⓖ	CD single	4.00	5.00	7.00

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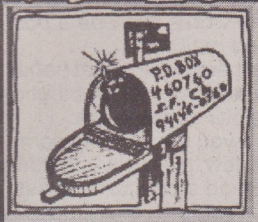
Letters



Hello MRR readers! I just want everyone to know that *Slug & Lettuce* has officially moved out of New York City and has a new address: PO Box 26632/ Richmond, VA 23261-6632.

S&L is a free zine that focuses on networking and communication within the punk + hc scene by printing free classifieds, lots of reviews plus columns + photos. For a copy send a 55 cent stamp in the U.S., $1 Can/Mex or $2 worldwide.

Thanks a lot to MRR + everyone else who's supported *S&L* over the years!
Chris(tine)/ *Slug & Lettuce*

What's up,

On your second to last page there is an ad for a distributer called "Bitz Core". They are selling the Marshes album "Fledgling". The Marshes signed to Grass Records and made this album just before Grass was bought by BMG. I know The Marshes almost had to break up to get out of their contract with Grass, they did get out of it but BMG still owns this album. The Marshes are now on Dr Strange. Thanx.
Will Dix

Hello, MRR.

I'm sure you've all beaten through this topic a thousand times before and are really sick of it and everything, but I just got to thinking about it in the shower. The topic is the punk-rockism of being pro-choice. No really, keep reading. See, an ex-girlfriend of mine, whom I'm still friends with, a sixteen year old, one year my elder, told me today she was pregnant. Actually, I guessed right when she told me that something was really wrong. She thought I'd say she'd gotten what she deserved or something, but I tried to be as compassionate as possible. She was at a party a while ago, and she got pretty drunk, despite her new boyfriend's protests, and well, to put it mildly, she was horny as hell. They had sex, as they often do. "Protected," they were. Well, protected until the condom broke. Well, she ends up pregnant now, and is planning on an abortion, because if her parents find out, they will kick her out of the house or put her in the hospital for good, and that's quite a load to bear for a unstable heroin-using sixteen year old girl. But, I'm going to try and urge her to not get an abortion. Obviously she can't keep the child; but adoption is not so hard. Which brings me around to my thoughts. I'm not some holy roller Christian right-wing Nazi or anything, but I am definitely pro-life. Why is being pro-choice so punk-rock anyway? Most I know think that way. It seems to contradict all of the other little punk rocker rules and regulations. Most punkish people I know, are obviously anti-racist, like me, care about the poor and needy, like me, and the environment and all, like me, but are pro-choice. All of those other things, so punk rock as hell, have to do with giving everyone a chance. Giving minorities and women equal rights. Helping the poor so they can survive like the rest of us, and have a better chance at life. Keeping the environment clean so generations to come can have the earth and live, too. Everything, all of that "punk rockish" kind of thing is about giving people equal chances...let them do their thing. So, why then are they all for killing people before they ever are born? Taking away their biggest chance to do anything in life, taking away life itself. So what if it can be hard or discomforting for the parents... If it's these so-called uphill battles we fight, can't this be one? It's not the baby's fault that the mother and father weren't careful, or some psycho decided to rape someone or whatever, just like it's not the baby's fault that a large part of society hates them for their color, or were born into poverty, or into an environment that their parents and grandparents fucked over the environment. If we're for abortion, we might as well be saying, "Fuck blacks, kill fags, and drop the fuckin' bomb on everyone."
Doug Hargrave/ 16516 Highland Summit Drive/ Ballwin, MO 63011/ email: huladog@midwest.net

Doug,

I think being pro-choice is (for the woman/girl who is pregnant) deciding how she wants to deal with the embryo/fetus growing inside her. I think most pro-choicers believe a baby is a person and a fetus isn't. (Check a biology text or a dictionary if you're uncertain about the distinction between these terms.)

As for pro-choice fitting in with the punk rocker rules (a poor choice of terms, but I know what you mean), I think "giving people a chance" applies more to a woman than an embryo or fetus. It's easy for you to say "adoption's not hard" when you'll never be pregnant. What do you know about what that decision is like? Are you implying abortion is easy? People I've talked to say it isn't. Your friend described being pregnant as something "really wrong," she's "unstable" and on heroin, but you know whether or not she should give birth? Being "for abortion" (being for it being available as an option is more accurate) has to do with supporting women, not some kind of prejudice against fetuses.

Planned Parenthood has a 24-hour information line, 800-230-7526 (in the U.S.), or try your phone book. If you want to know more about this issue, they are a good place to start. Jeff M.

To whom it may concern,

Hello. My name is Rev. Richard J. Mackin. I am a minister of the Universal Life Church, which does mean that I am a fully ordained minister, but that I do not have a congregation, established church, and I live much like any other lay person in America. I am writing to you to bring a recent event to your attention, and to pose a moral dilemma—what would you do in the following situation:

It is Friday night, about 8pm. You are with friends at the normally crowded corner of Newbury St. and Mass Ave, when you see other friends, and begin to talk with one another. Nearby, a protest with which you are neither particularly in agreeance nor disagreeance, starts. A large crowd gathers, police arrive, arrests are made. The protest has been ended, but the police still have a crowd to contend with. Tension and confusion are high. To your left, you see a man trying in vain to walk a bicycle *away* from the activity through the crowd. Another man in a polo shirt pushes him repeatedly and repeatedly shouts "get the f*ck out of my way". There are police nearby, but they are not responding (they seem focused on other activity).

What do you do?

My reaction was to shout for the police, indicate the situation, and point to the man pushing and shouting, who then came up to me, screamed in my face, jabbed me with his fingers in my neck and asked "You got a f*cking problem with me?" I did not touch him or speak to him, instead continuing to call to the police for help, saying that I was being threatened and that another man had been threatened. A police officer came to my right side, took my arm and asked if I wanted to be arrested. I reiterated what I saw, what was going on, and that I was uninvolved in any other part of the activity.

At no point did anyone address the fact that the man pushing, shouting and swearing was also a policeman. It was some time later when I learned that he was an officer of the law. Despite numerous requests and attempts to talk with various officers at the scene and at the Area D Police Station, I was only able to find out his identity by directly asking him in person. I am unsure of his rank (I have referred to him thus far as "Officer", I hope that this is appropriate). When I confronted him at the station, we exchanged information, and he informed me that I may receive a summons or citation for something to the extent of "obstruction of justice", I cannot recall the exact phrase.

I am interested in hearing what you would have done in this situation, and if you have any advice or information that I could use regarding any of this. Look forward to hearing from you soon. Sincerely,
Rev. Richard J. Mackin/ PO Box 890/ Allston, MA 02134

MRR,

I am writing to warn anyone who is thinking of putting on a show by 'legendary' British punks, GBH. My band Dropout played with them in Birkenhead a few weeks ago and they sucked. Apart from turning up late, they strutted around with an obvious inflation to their own importance. Things didn't get any better when they actually played, either. Their lame rock music failed to impress anyone who had paid £4 to see these sad bunch of aging rock stars, and even their old classics like Sick Boy and City Baby... sounded lame when all GBH could think of was getting their £300 guarantee.

After their set, GBH demonstrated what true tossers they are, as the guitarist smashed up his guitar on the monitors in a fit of punkness, probably to make up for the lack of punk during their set. The show promoter promptly told them to "fuck off back to Birmingham", and when his daughter got involved the GBH drummer kicked the shit out of her, which wasn't pretty. Neither was the huge brawl which erupted after this, but at least GBH had the sense to leave the drummer and his mate behind as they took

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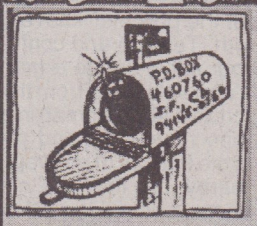


a pasting by the pissed off locals. The moral of this story, my friends, is never go near these sad old wankers. Book the UK Subs instead. They played a few weeks before GBH and ruled. If GBH are reading this, fuck off and never come to Birkenhead or Liverpool again. Grow old with dignity, you pricks.
Mark Magill/ Liverpool/ England/ Mark.Magill@psygnosis.uk

MRR,

I spent this year's summer vacation in the U.S., to be more precise on the west coast (L.A., Santa Cruz, S.F.) and there are some things concerning my love of punk/HC which definitely must be said. I voice my opinion here coz I think it is your scene and NOT mine, but now to those stupid things happened to me at punk/HC shows.

The day we arrived in L.A. I saw a flyer for tomorrow's Agnostic Front show. We (my friends and I) were really amazed that we will be able to see AF live again after their more or less unnecessary reunion. But this is up to themselves....anyway. So we went to L.A.'s Whiskey A Go-Go where this evening's predicament had its roots. We stood in line about 1/4 mile all the way up Sunset Boulevard. When we could nearly enter the Whiskey's an outraged guy came back from the entrance shouting "No wallet chains! ID required for entrance!". We made some fun of what that guy was telling us but we shortly realized, that it was meant seriously. We showed our Ticketmaster tix (commercial tickets for a HC show.....oh well) and there he was, a 10 foot bodyguard bouncer telling me rudely that wallet chains are not accepted! My friends and I couldn't understand it and asked if this is the AF show tonight ("this is a fuckin' punk show, isn't it?"). The skinhead-bouncer said: "Yop. No chains. Get lost!". The only reason why we released our chains was, that we made that big mistake to buy tickets earlier. Anyway, our heads shaking we went back to our car and put our chains inside. Outside the Whiskey's it took us another 10 minutes to reach the inside. And what we saw inside was a bunch of kids totally pierced and tattooed - just the coolest and toughest bunch of guys I ever saw. At second sight we saw two big monitors and about three professional cameras (is the Whiskey involved with Paramount? ha!) taping the whole show. Wow, how punk are they?! Fuck that! Strife was playing so we made ourselves comfortable at the floor when another Security-Skin stepped in front of us commanding to stand up immediately (reason: we were sitting on the white line). We found out that this line is used as a passage where people walk. Wow, punk again! The later the evening the more we realized that this place sucks bad ass! The audience was just slamming around rudely hitting others faces and stuff like that, when an announcer told the audience (show hosted by Larry King, huh?) that stagediving is not allowed! Yeah, that's punk! ! ! ! Or not?! So why the fuck were wallet chains not allowed? We felt sad about the Whiskey's and we regretted the poor guys who had to go to shows like this.

But anyway, today I was going to see Ignite which I missed every time they were on European tour. The monitor showed Ignite's logo with stars behind (just like a computer demo, wow!) and then they started their set. After about two or three songs the lead singer told the more or less young audience that the US government should not spend billions of dollar$ to the Middle East and to help other counties. America should keep the money for education and other important domestic stuff. After he said this, the audience was clapping their hands and our world in which we considered Ignite to be was destroyed. Poor guys. We were like shouting at Ignite to fuck off and get lost. My grandma is a lot more HC than you guys are. Fuck Ignite. Fuck patriotism. Fuck nationalism. Just be proud of a country that separates and discriminates the whites from the blacks. I could easily continue to talk about the US politics for hours but just notice that America is: a) one of the most depoliticized nations in the industrial world, b) one of the most deeply indoctrinated societies, and c) one of the most conformist intelligentsias! It nearly is the same with Germany! So taking all this into consideration: Can you still be proud of your fucking country?! But back to Ignite: As a singer you have an educational purpose and this has nothing to do with HC/punk or whatever. There is no place for guys like Ignite claiming to be HC - you're NOT! Go ahead with Lost & Found - they are as much hardcore as you are.
Sadly depressed we suddenly left the Whiskey's. Few days later we went to SF and there was a Youth Brigade show (together with Murphy's Law). Y.B.'s first song was the sing-a-long Sink With CA, where some guys in front of us behaved very strange! I mean they looked like fucking punks (hair color and stuff) but they were like: "Hey man, I live in CA so why should I sink with my country?" Oh boy..... There are surely some guys who really represent what I think punk should be about and we also met some conscious people knowing exactly what they are doing (greetings to those guys at Gilman Street—don't try to be too PC!), Jean-Luc at Headline, the guys at Vinyl Solution [...])! But my very personal impression is that conscious and enlightened "punk guys" are the minority - and that's NOT the way I think it should be. To end this letter up: Hey punks or whatever you call yourselves in LA, think about where you are going to and to whom you are giving your money away! My advice to all of you down in LA is keep your scene independent, boycott the big, fucked up, commercialized clubs like the Whiskey's, etc.! As a punk band who is on tour, there are surely other clubs (non profit ones) who are outside the snobbish Hollywood! Always keep in mind that punk is not about getting totally pierced and tattooed! Punk is about what's in your mind and not about fashion! Follow the DIY ideals and build up more volunteer run clubs! Yours,
David/ Germany/ n0fx@hotmail.com

Dear MRR:

I've been reading your mag for eight years and especially enjoy the record review section; but there is one thing that nearly every band overlooks: the words "*include a postage paid price when mailing.*"

This letter is mainly directed at bands, labels, and to a lesser degree, distribution services. Some helpful suggestions:

1). Bands - If you are sending something to MRR for review, please! ! ! include a postage paid price and a contact address!

2). If your label is in charge of the record, have your band member that does the PR hassle the label to put in the price and an address. It only takes a quick phone call, note, or e-mail!

3). If a distributor is handling the record, have them put in their address and a price. I'm sure they'd appreciate the exposure.

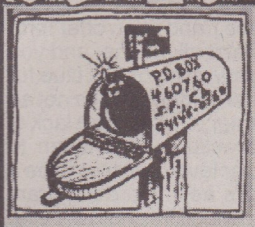
I think this would save a lot of time and frustration, instead of traipsing all over the place or reading the countless distro ads that list 100+ records in every ad. I also think more people would be willing to check out your music if the price and address are right there; the readers have a central location to find their favorite tunes! I believe everyone involved would benefit greatly, having the important info needed to order. In turn, making your music that much more accessible. Thank you,
Marc Hanson/ 400 S 4th Ave. #214/ Sioux Falls, SD 57104

MRR,

First off, I'd like to thank you for running the guest column by CrimethInc. in the August issue. There are many points raised within that column that, I think, are necessary to be discussed at length. I feel that this singular column and the ideas behind it, both good and bad (which I will discuss shortly), are very important for activists to think about. Some sort of discourse about these issues should be brought up by people from varying backgrounds and who are involved in many ways on different levels, but my declining faith in the scene is making me very willing to bet that an interview with Race Traitor will draw more letters in than this guest column. Now, I would like to comment on several of the points raised in the column...

While I agree that politics tend to be insipid, I think that is not the only reason why people cringe at the word "politics" or the thought of political activism as the column suggests. I may contend that it is not even a paramount cause of inactivity. Through everything from television to indoctrination institutions (schools), we are taught, beginning at a very young and impressionable age, that radicalism is an evil. We are taught through a very complicated web of misinformation and skewed perspectives (propaganda) that the status quo must be maintained, and that those who struggle to change it are un-American and, therefore, bad.

James W. Loewen, in the popular book "Lies My Teacher Told Me", establishes quite convincingly that textbooks and teaching styles encourage political apathy and revulsion toward radicalism. Textbooks credit the federal government for the achievements that were actually gained by those involved in the Civil Rights movement on the streets. This, as Loewen notes, "surely disempowers African-American students



today," and "surely helps them feel that they have never done anything,' as Malcolm X put it." He further shows that the repetition of terms like "Congress passed" in regard to progressive reforms create the mentality among young people that all progressive measures are taken by the government, and they are never exposed to the fact that the "crusades" of progressive individuals in the streets are the ones who set the political and social agenda for reform-oriented discourse and action. "Students are again left to infer that the government typically does the right thing on its own," says Loewen. He also points to a study that shows that high school civics teachers suggest to their students that the only way individuals could affect local and federal governments is through voting. Textbooks help propagate the message that "we live in the greatest country in the world," as they present a twisted version of history and government that present a sentiment that the U.S. government "deserves students' allegiance, not their criticism."

If children and young adults are being taught that we should not be critical of our country, let alone be involved in political action to change the current climate, that could definitely help to create the mentality in the public that politics are not only boring, but are unneeded, or even evil. Nevertheless, the point that the majority of current political action and dialog is boring holds to be quite true, but I think that is only a partial cause of inactivity.

One of the good points that was raised is that people involved in leftist radical movements, particularly Marxist movements, seem to speak endlessly about the mass mobilization of the working class, yet their organizations' numbers represent only a fraction of a percentage of the working class. Not only are they failing to unite the working class, but they are failing to unite the Marxist working class. If there's around 10 national Marxist political parties and countless regional Marxist organizations, who, for the most part, are bitter enemies, that shows that they can't even organize like-minded individuals, let alone a very heterogeneous American working class.

Claiming that politics and protests are irrelevant and ineffective is incorrect, even empirically speaking. Studies by political scientists show that even today with the massive fragmentation of the left that protests, rallies, etc. help to set the agenda. They put the issues on the table to be discussed at length. Sometimes they are not discussed, sometimes they are.

One example I could give is of the protest against the fashion school at Kent State University. The protest was very small, with about 10 Women's Movement Network and Anti-Racist Action-Kent members. Through a letter written to the school paper the day before, the protest itself, and several guest columns to the paper afterwards, the activists helped set the agenda, the terms for the discourse to follow. The months thereafter were filled with controversy in the pages of the paper and on the campus (both on "the lawn" and even in the classrooms). But, they hadn't just affected the political climate; they also touched the lives of many women who were emotionally touched and empowered by the presence of an organized body on campus who was standing up against the message being sent by the school of fashion that only extremely thin women are attractive. People involved in this protest and in the organizations involved were complete strangers to the several individuals who had written in to the paper with their personal experiences and emotions relating to the issue. One woman was a size 24 nude model, another, a plus-size fashion model, along with several others. All these women were empowered enough to take a personal stand on an issue that was brought to the table by less than a dozen people, and, in the end, an entire campus was forced to think, at least for a moment, about the issue. This is only one small example out of thousands that people all over the globe could share that testify for the effectiveness of protest actions.

Another excellent point that was raised, which I'll admit had a lot of personal relevance to my life, is that many people who are involved in activism tend to do so primarily out of a feeling of responsibility. But, in my defense, and in the defense of others who are involved at least partly because of a sense of obligation, I would have to say that claiming that this is anyone's only motivation is incredibly simplistic. Everyone involved in political movements is there for several reasons, and for many a key motivating factor may be feeling of duty. Downplaying other motivations, though, isn't fair to those involved, because everyone who is involved is involved in part because of what you're advocating: a concern for affecting the immediate everyday lives of themselves and those around them for the better.

If someone is counter-protesting against Operation Rescue outside an abortion clinic, and providing for escorts for patients, they are not only helping to affect long-range goals like ensuring that someday women will have access to a safe, legal abortion without having to apologize for it; they are also helping the patients realize there are people out there who are not there to demonize them for wanting to control their bodies, but are there for support and encouragement for women who are exercising choices fundamental to women existing free of sexist control. This isn't, necessarily, done out of a sense of responsibility, AND it is affecting both immediate, everyday lives of people, as well as establishing and fighting for long range political goals. I fail to see how an example such as this is in any way "antiquated," "powerless," or "outmoded."

While there are excellent criticisms raised by this column about the current state of many leftist movements, I think the primary value of the column rests in its solutions, rather than its criticisms. Many of the criticisms are hard-hitting, solid observations; many are unfair and unfounded indictments. On the other hand, the ideas laid out for effective kinds of political action are great - totally solid across the board. I would opine that rather than chucking the past/present norm of activism completely for these new proposals, activists should aim at merging the two ideas wherever possible. Rather than throwing out the concept of the protest, how about thinking about and implementing ideas that make protests fun and effective, rather than dry and repetitious? There are a lot of things that surround this issue that should really be talked about, and I hope that I'm not one of a small group moved by this column enough to respond. Hopefully a dialogue about this can be opened in our local organizations, in our social circles, and in the pages of this fanzine (and others?).

Ben Interbang/ PO Box 671/ Ravenna, OH 44266

P.S. There are few organizations I consider effective, but one I suggest people check out is Anti-Racist Action. You can get info from the Columbus chapter at: ARA/ PO Box 82097/ Columbus OH 43202; email: ara@coil.com; web: http://www.aranet.org. There are around 70 chapters in the US and Canada. Look for one near you, or, if there isn't a chapter in your area, get in touch to get the info you need and start one up.

Dear MRR Readers & Navy John,

Let me just start this letter off by saying "I agree." Do NOT join the military! ! ! I would have to say that is the best advice that I have ever heard in my entire life. Let me also take this time to thank Tim Yo for getting someone that is actually in the military to give his views for the Quality of Military Life column.

My name is Desi & I've been in the Marines for 2 and a half years. I am an Aviation Ordnanceman. That means I load bombs & missiles on F-18's. As of now I am on a six month WestPac aboard an aircraft carrier. I wasn't lucky enough to get a supply job like John. Although I do spend a good amount of time swindling the government. They are so stupid. They have too much of what they don't need & not enough of what they do.

Someone in Special Ed. could run this place better. Just about everything I own has one way or another came from the military. But I also have no remorse because I am missing out on everything that is going on in San Diego right now. I can't even begin to explain how many good shows I've missed so far.

If anyone out there is thinking of joining the military let me just give you a few pointers to help you on your journey.

#1- Do whatever anyone tells you to do, no matter how stupid it is.

#2- Have all your friends treat you like you're five years old.

#3- Work until you don't think you can work anymore then go for a few more hours.

#4- Leave home for months at a time working twelve hours a day.

#5- Paint walls that don't need to be painted. Why? Refer to #1.

#6- And last but not least... Lose all self-respect & personal pride that you've ever had for yourself.

If you do all of that then your fours years in the military won't be all that new to you. Just ask yourself this one question. "What in the fuck am I thinking?" Had I asked myself that question I wouldn't be writing this right now. Ponder that for a while.

Desi

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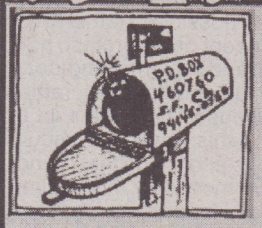


Hey,

I wanted to keep this as short as possible so that you can shove it in somewhere. Anyway, to the point: I saw October's issue, and was reading the letters section when I saw some guy trashing BYOFL.

Now one thing I don't understand is where this fucko got off? First of all, *Book Your Own Life* is a great resource, it has all sorts of good contacts, which get you connections. I am sure at least 88% (even more) of the listings are perfectly legitimate. I got a mess of bands on my compilation right through the California section, now if I had gone through the whole thing I would have gotten shitloads of stuff.

First of all that guy was complaining about how he disliked it because they weren't all pros. Well, I guess that Mr. "king of disco rock" is so "punk rock" that if he wanted to be in a band or start a label, that he could just pick up a guitar and be the best there is. Well NO, unfortunately not. It takes time, bands and labels to just become successful, it takes work to just establish a reputation.

Publications like this and BYOFL give them a real chance at getting some publicity. Oh, and I bet that $4 that he had to pay put a HUGE dent in his wallet. I guess all I am going to say now, is that if that's how someone is going to be, then they should go back where they came from, turn on MTV, and pump up the radio because if you're that closeminded, then there's no room for you in this "punk" scene. Later,
Chuck/ B.B.ppr@skribe.net/
www.skribe.net/psykopunk

Dear Mykel Board,

I think that you are wrong about bicycles. Bicycles are clean, quiet, body-exercising transport. They are relatively inexpensive. They are easily stored in a garage or even closet. They are even fun.

I do not own a car. I frequently ride my bike, always with both eyes wide open and a helmet on my head. I use hand signals and consider my bike to be a vehicle just like a car or truck.

Accordingly, I obey *all* stoplights, signs, lanes, and whatever else a car must. I used to live in Belgium and in that country there are bike paths on the sides of most roads. Even with these paths, many roads are narrower than the ones in the USA. I was never hit by a car or involved in any type of accident. When on the paths I felt quite safe and I did not bother the cars. The roads there are narrower and so are the cars. People tend to drive compact cars, if they choose to drive one at all. There are many bikers in Belgium.

There are bike clubs and it is generally an accepted mode of transport. You see old ladies doing their shopping on a bike, men and women riding for fun or fitness or both.

Here in the United States of America, if you are going *anywhere* you will do it in your car. You want a book, get in the car. To the dentist, car. Pack of gum, car. I just moved here about a month ago and I was really shocked by the sheer amount of pavement in this country.

Every airplane-hanger-sized shopping metropolis complex superstore has an equally absurdly sized parking lot. Roads are wide, to accommodate the unnecessarily ugly, large, gas chugging barge cars. People sit on their fat asses for hours a day, driving from one place to the next in their dispersed sprawl of a city.

There's a building called the Arena, here in St. Louis. It is where the Blues used to play hockey. It's about 80 years old, very cool, interesting place to go watch hockey or whatever. I really felt good going in there and just looking at it, seeing some history. (I used to live here.) Now, there is some even more big huge new ugly place for the Blues to play and the Arena will most likely be leveled to make a parking lot.

So it seems to me that here in America people depend too much on their cars to take them places and they have built their towns around this dependence: everything is 35 miles apart. You can't walk anywhere and it's pretty hard to ride a bike with all these cars and NO bike paths at all. Car drivers get really pissed if you're trying to ride, too. They think all this land was made for some polluting, noisy, ugly, expensive, *shit machines* to take them to their boring jobs and the kids to soccer and all that crap. Perhaps (and this is not in jest) you live in San Francisco, in which case you could indeed walk places.

Most of the USA, however, is so sprawling that this is impossible. That just plain sucks.

One last thing: there are many companies and people who make and ride bikes who just do it because they think bikes are good things. Gary Fisher is one of those people. He started making bikes out of spare pieces and he and his friends would ride 'em down a mountain. Now he has a company and it makes some very fine bikes. This does not change him from some guy to a "corporate swine". Selling good stuff for cash is all right. I will spend my money on it if it is really worth it. Thanks for reading,
Jeff Headrick

Mykel Board,

Hi there. Cheers from Minneapolis.

I write after reading your bicycling column in MRR 172. Didn't find myself in agreement with your major points. In a perfect world, I'd respond with civility, but the tone of your piece precludes this- Mykel, you are wrong, because you are being dumb.

Where even to begin. I can have no idea what inspires you- is this your issue of the week? Missing that spotlight lately? A demonstration of supposed individuality, as a signal to potential mates? Or have you simply grown tired of telling us about them? Some of us tire as well.

Inferring motives to others ain't a real civil thing to be doing, but you don't give a shit about any of that. So you never learned how to argue effectively, fine- thing is, you insist on trying regardless.

The point is simple- you *need a more complex analysis.* You offer us your opinions on our "biking menace," and even offer forth your guesses on what it all means- and you substantiate absolutely *none* of it. A clue for you, Mykel- anecdotal evidence does not an argument make. Rather, it suggests a lack of any foundation. Especially when taken to exotic and spectacular levels- seems to be a specialty of yours. It's as if you don't grant your readers to have much intelligence, and thus feel compelled to make your points in loud, didactic language. You think we're all so bored and distracted? Arrogance.

In any case. Let's look at a few of the unsubstantiated guesses that fill out your, ah, argument:

1. "Bicycles are the number one 'toy' killer in the U.S." Prove me that.

2. "Bikes actually cause many accidents reported as pedestrian or automobile." Did the Heritage Foundation feed you that? Or did you just pull it straight out of your ass?

3. "When was the last time you saw a bike rider get a ticket?" Well, the other day. What sort of cave do you view the world from? A Buick, perhaps?

4. "Biking is a filthy habit." Come on. You're wanting people to react to your silly-ass upside-down sophomore shock-value- get it from someone else. Are you really so jaded?

5. "Studies have yet to be done, but I can speculate." Aha! The truth comes out for a sentence!

6. "I accuse biking corporations of deliberately manipulating the pedal / gear and chain resistance to maximize endorphin levels." Really? Working as a bike mechanic for two years, I observed the exact opposite trend. Bike companies are thinking people are slower these days- witness Shimano's recent incarnations of Altus or RSX, for example. What did you say your experience was here?

7. "Bicycle helmets, for example, claim to reduce injury. They actually cause more." No shit? Not only that, but they won't get you laid either? About one year ago, I crashed myself into a 24-hour coma, complete with a months-long head trauma recovery. Sucked, but if I had not been wearing a bike helmet, I would be dead. So I tend to disagree with you here. (The crash was brought on by that last 6-pack of Elephant, I think.)

You should stick to what you know.

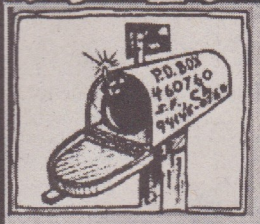
Bike ban? Oooh, controversy. How fucking brave- Mountain Dew with that? I'm not too interested in what you do in your bedroom or wherever, but then that's really none of my business.

I'd have your back if anyone tried to regulate or censor that- yet, you know what's best for us on the road?

See, I don't blame you, personally, for the spread of AIDS, and I understand that it's probably a good thing to push the envelope in terms of society's various repressions- yet, you speak of some monolithic "biking menace?" Similar at all to religious zealots talking about "perverts?"

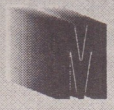
Or are we all individuals? I'd be the last to say that all bikers are always courteous- sort of like drivers that way, but we kill far less frequently. I submit that you should stop writing about public policy. You quite obviously think you're so clever, yet you write as a bulldozer in the playpen- lacking in

Letters



grace. I encourage you to give up and do something else. Write about Mongolia, or New York. Anti-bike pieces such as yours probably end up helping our cause, because the hysteria is laid out so clearly.

I'll respect your right to the air and have my smoke outside, but you're not gonna be telling me how I get around. Did you mention "libertarian" in your piece there? I think you did. It so happens that I love my girlfriend, so you'd probably call me out as a repressed, hetero square- "confused" or something- that being the case, I know what your really want... Get on a bike, Mykel! You know you want to. And I do think you'd like it. Fact is, a whole bunch of us ride everywhere we go just for the fuck of it. You can get in on that, too... You have a good day.
Sam Tracy, *The Multiplier* zine/ PO Box 2275/ Minneapolis, MN 55402/ 612.362.0775



(The following is an excerpt of a much longer missive.)
MRR,

I would like to address one particular statement made by Mr. Rebel in his letter to MRR. In the letter Johny states quite explicitly that in reality, "we don't even have a trademark." Wow. Now Mr. Rebel has been reduced to claiming the entire trademark dispute was a hoax and his real motivation for perpetuating this hoax was his overwhelming desire to "fuck with [us]."

Well, I must say to MRR readers and my good rebel friend that I did some research at the US Government Patent & Trademark Office and I discovered that, contrary to Mr. Rebel's latest claims in MRR, Mr. Johny Rebel does indeed have a trademark for the name Padded Cell. I have a complete transcript from the Patent & Trademark Office which lists the serial number as 74/579483, with a filing date of 0912811994. It is registered as a Class 41 trademark which registers the usage of "Padded Cell" under "Goods/Services", specifically, and let me quote directly from the transcript, "entertainment services, namely live performances by a musical band." The owner is listed as "Long, John R." (John Rebel Long) located in Whittier, CA. The transcript also provides a complete history listing the dates it was specifically registered, published, approved, and when it was assigned to an "examiner." The examiner number is 0607427, and the examining attorney is listed as Raul Cordova. The official registration date for the trademark approval of "The Padded Cell" is listed as 10/31/1995. Therefore, may I simply say that Mr. Rebel's claim that they don't have a trademark is, shall we say, pure bullocks. Love makes the world go round,
Tom Wheeler/ PO Box 4710/ Arlington, VA 22204/ email: twbounds@erols.com

P.S. MRR readers are welcome to peruse the exchange of letters between Mr. Rebel and myself for their own amusement. I will also include a transcript copy of their officially registered trademark from the U.S. Government Patent and Trademark Office. Simply send your request to the address listed above. Stamps, or even a buck or two to cover the cost of postage, although not required, would be greatly appreciated.

Dear MRR,

Usually, when I pick up my monthly issue of MRR, the first thing I look at is the letters page(s). First, I check all the short letters. If they're from some band angry about a bad review (poor baby!) I skip it. If it's someone commenting on a column, or MRR policy, I'll read it. If it's an address or phone number correction for a zine or label, I note it down when applicable. If it's a long letter, I start reading it apprehensively.

See, long MRR letters (no offense to you all) aren't always all that well composed, and hence probably didn't have to be that long. When you start reading one, you usually have to read with the assumption that the subject will *not* be gotten to until somewhere in the second paragraph.

By that time, if one of the aforementioned offenses were committed or any others, you kind of have to read on since hey, you've invested this much time in it already. In issue #170, the "Tom in Trouble" letter was such an example. That was the stupidest fucking letter I read in that column; a childish hassle over the use of one name for two different organizations that went on to encompass a broad view of the marketing of punk in America. Geezus. At the time, I said to myself: "The only thing that would be dumber would be if the Rebel guy were to retort with an *equally* long letter and make as *little* sense." I am not psychic. This may be dismissed as coincidence. I assure you, the preceding thought *did* happen directly upon reading Tom's original letter. *Give it up*, Padded Cell people!!!! Rebel boy, you're an idiot for thinking a cease-and-desist order is funny, and Trouble boy, *you're* an idiot for using it as your forum for what's wrong with punk today, and for taking offense like a two year-old! Next time, strip your points down to their four-sentence essence, or go one step further and realize that nobody cares about your mindless feud! (P.S.: I am *well* aware of the irony of deriding letter-writers for being too verbose through the use of a long-verbose letter, but I revised mine once or twice and am at least fairly certain it's well-composed! If I'm wrong, I'm sorry I just became part of the problem!)
Love,
Andy Wrench!

P.S.: My band Gutwrench rocks! Anyone who wants to write me or book us (Detroit-area! Too poor to tour!) do so at 8240 Valley View Circle #19C/ Westland, MI 48185/ (313) 762-3279/ AndyWrench@aol.com

Dear Tim Yohannan:

First, I am honored as a non-profit zinester to get a positive review of my zine *Famous Hardcore of Punkland*, by journalist Charles Wolski.

Please don't contrive me as being a sniveler but at the end of the review is given the wrong address—the printer who was the only one willing to do the job and does not know me personally.

Now, listen I can take a prank and I don't want to sound like a sore loser, and I don't assume that it was Wolski's fault that the printer's address was printed instead of mine.

The tentative result is I have sent a COA to the postal authorities reverting his address with my name, the title of the publication to my proper address for receiving mail. (PO Box 987/ San Carlos, CA 94070)

I still feel horrified. It is not my printer's responsibility to forward mail to me, someone that he does not know. Tentatively I hypothesize unsuspecting people will send the mail to his address.

Even though my publication is non-profit status, and proven so, as you know, it is my responsibility to make sure every order is rendered and the zine is sent to whomever orders it. Tentatively, I envision some complaints from anybody anywhere who claims they ordered an issue and sent it to the wrong address. In other words, my ass has been hung out on the line.

If MRR is responsible enough to print this letter, I think they should, I don't necessarily think it was journalist Wolski, but I do think it is only fair that MRR print to the readers whom is responsible for typesetting the wrong address.

It is only fair for me to know who typeset the wrong address in case, just in case the postal authorities try to hang my ass, I want to point my finger at the individual who is responsible just in case anything fucks up.

Finally, anybody who sends an order to the proper address is unconditionally guaranteed a copy. Is that fair??
Craig Hill/ *Famous Hardcore of Punkland*/ POB 987/ San Carlos,CA 94070

Dear MRR,

To the guy who wrote the letter in issue #172 about how punk should be non-political: What? Non-political? Please explain to me how this works? You say that punk (you use 'oi' as a specific example) is 'just a scene' and shouldn't have anything to do with politics. Why? Why would we as punks not want to be political? To be political means to have an opinion, to be aware of the things happing around you. You don't want to be aware? If this is the case please put those Crass albums down slowly and back away. The last thing we need right now is ignorance. Our generation is having enough problems trying to save itself from the destruction brought on by our parents apathy and ignorance and there is no space in the scene for someone who doesn't care. Maybe you should think twice about what you said, because we need all the help we can get and we'd all be more than happy to have you. Thanks,
Erin/ e_brusseau@hotmail.com

Email: maximumrnr@mindspring.com (use this mainly for comments & letters-to-editor. Use phone for ad reservations. Do not expect answers, but you might get one)

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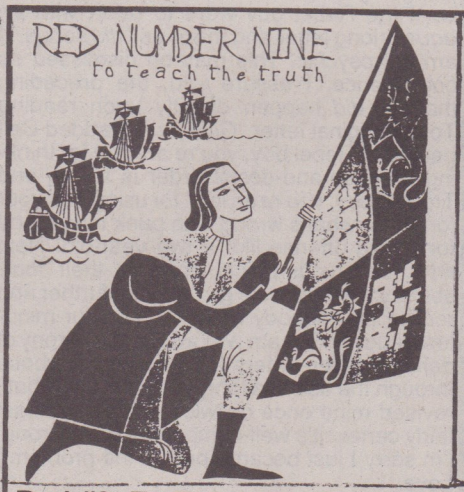

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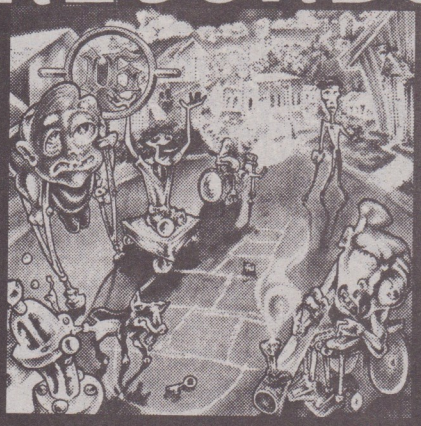

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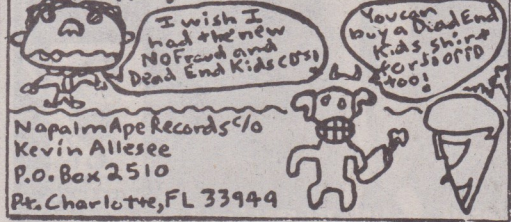

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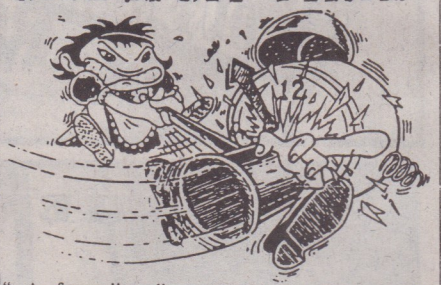

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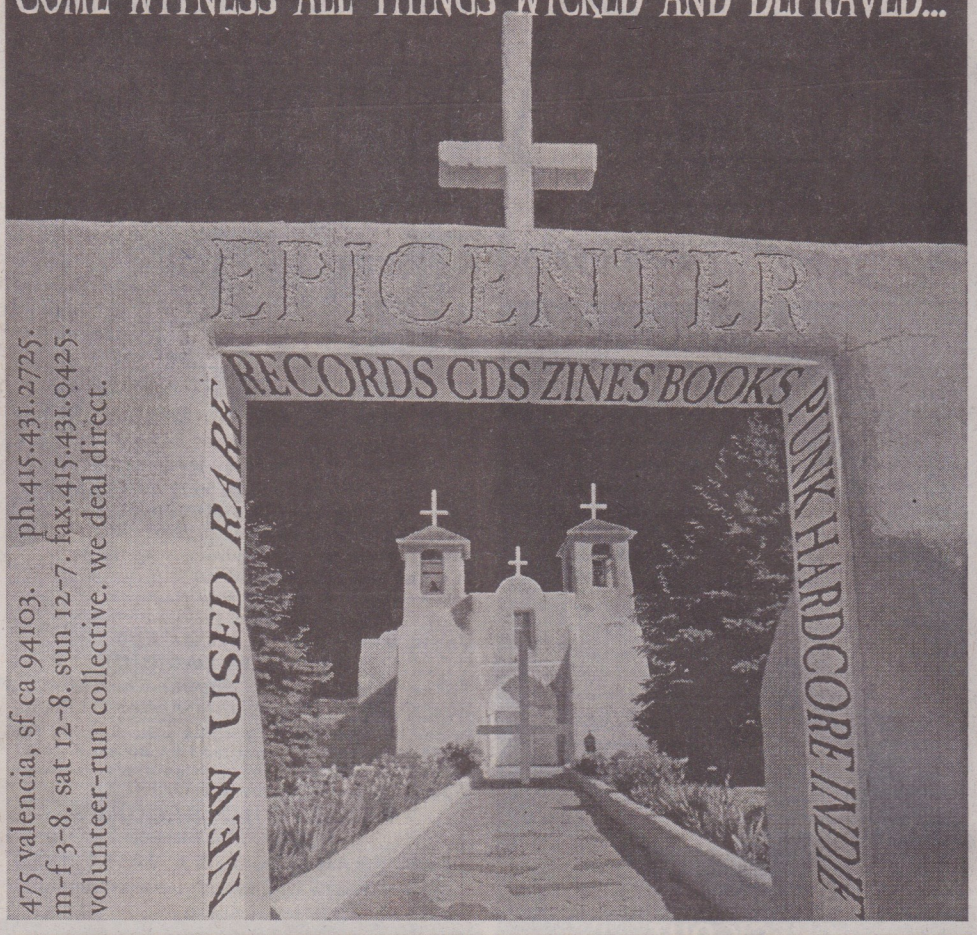

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[Because of accumulated endnotes, I'm abbreviating this month's column. It's a short one. (That's what SHE said.)]

Her pubic hair is like a kitchen scrubbrush against my penis. I'm laying on my back. She's naked, sitting straight up, straddling my loins. Staring up, I see her breasts hang cone-like as she leans forward. Lowering my gaze, I can see the slit V on the back of my caput minoris peak out from beneath her pubes.

"Shouldn't I get a condom?" I breathe.

She shakes her head. "Not this way."

She tilts her pelvis back and forth, rubbing me with her 18 year old curlies. It's a lap dance turned ninety degrees. Her engorged clitoris presses against my own engorgement. Forward. Back. Forward. Back. A little side to side.

"Ah, ah, aaaaaaaaaaah!"

Then, there's a mess. She laughs, plays with it, smearing the sticky whiteness on my belly.

"Where did you learn that?" I ask.

She laughs again. Lifting her leg from my left side she dismounts and heads for the bathroom. She's soon back with a too-cold washcloth to clean me up.

We're in a motel in South Beloit, Illinois. I'm in town for my 25th college reunion. She's in town to meet me in person. Up till now, we've only known each other through the internet. Maybe those police warnings were right.

After the nookie, she comes with me to join the old farts in the class of '72. She drives me to the campus in her car.

"Sorry, no children in the photograph." someone says when we gather on the steps for the class picture.

Later, a man on crutches limps up to us. The toes of his left foot peek through the blue walking sock. He's John Gwin Jr., son the Dean of Students while I was a student.

"Hey Mykel!" he says.

"Yo John Jr! You go skiing?" I ask.

"Nope," he say, "I got attacked by a car."

"How's your dad," I ask. "It's been a long time since I've seen him."

"He's pretty good," answers John. "Mom broke her hip awhile ago and he stays in to take care of her. But otherwise, he's pretty good."

"Boy, I'd like to see him again," I say, "It's been a long time and we had so many adventures together."

"I'm sure he'd like to see you, too," says John. Then he notices my companion.

"Is this your daughter?" he asks.

"It sure is." I answer. Then, I turn to her and place my lips against hers, sticking my tongue down her throat, reaching between her legs, stroking. That shuts him up.

After he leaves, I explain our history to my new crush.

"His dad and I were constant rivals. I don't know how many times he was on the verge of throwing me out. Someone burned down the Recorder's Office. They accused me, but I didn't do it.

Later, someone put plaster in all the keycard slots so people couldn't get into their dormitories. The dean accused me of that one too. Actually, I did it. Power to the people, and all that. You know?"

"Was the Dean a bad guy?" she asks.

"I think you've just given birth." I say.

"Huh?" she says. "You came all over your stomach, remember?"

"Not that kind of birth," I say, "but you've mothered the idea for a column... I'm gonna write about BAD GUYS."

****

I'm madder than a playboy with prostate trouble. I can't figure it out. Of course, I'm seven years old and this is the first time I'm seeing *Treasure Island* on TV.

Here's this pirate, Long John Silver. Sometimes he's really nice to John Hawkins—saving his life. But sometimes he's mean, stealing the treasure map and caring only for money. It's frustrating. Is he a good guy or is he a bad guy? If I don't know, how can I tell whether to cheer or to boo?

For most people, that kind of thinking doesn't end with puberty. Movies, TV, governments, schools and other evils cause it to persist for entire lifetimes. Sadaam Hussein kills babies. Mother Theresa saves them. It's that simple. NO IT ISN'T!

You. Yeah, you scumpit who's reading this. Before you even read the words *"her pubic hair is like a kitchen scrubbrush..."* you made up your mind whether Mykel Board is a good guy or a bad guy. You never met me. You've got ink on paper, but you know.

Oh yeah, I'm a perceptive anti-PC iconoclastic social commentator. No? How about, a self-indulgent pretentious attack dog of a sexist in nouveau libertarian clothing?

Clinton? He's got the worst record on personal freedoms of anyone since Nixon. He also involved the US in Haiti and Bosnia, just because it's right. Nixon? He was a crook and COINTEL super-creep. He also ended the Vietnam War— and the draft.

Timmy Y, Larry Livermore, Biafra, Rollins, Billie Joe and Billy Joel. These are PEOPLE, not cowboys in black or white. They do good things, bad things and things that aren't so clear cut.

Your love and hate switches with the wind. Like the Yankee fans cheering a New York Wade Boggs with the same vehemence they booed him the Red Sox Wade Boggs. You keep your nose in the air, catching the prevailing stink. Though you may switch sides in this cops and robbers world, you're still playing cops and robbers. You look at someone and try to decide "is this a GOOD PERSON?" Yo, buckaroos, there are no GOOD PEOPLE, there are only people.

So, back at Beloit, John Jr. has told his father, the dean, that I'm in town. Gwin Senior drives to meet me. Twenty-five years later, he's at least 75. Now, John Sr. sits in the car behind the student union. Frail himself, his wife looks like an even sicker Whistler's mother. I run to meet him. Seeing each other we're overwhelmed. We hug. We talk. Reminisce about the old days and the cops and the riots and the pianos thrown through dormitory windows. He had done his job as Dean. I had done mine as campus radical. We respected, even loved each other in our opposition.

So what's the point of it all?

People ask me why my columns don't attack people. Why I don't say who's the badguy and who's the good one. Why I don't take sides on the punk in-fighting, the who-sold-out controversies that rage in our little sub-culture wannabe.

I'm an attack dog. Yes. But I attack ideas, not people. They (ideas) are what I want to sink my teeth into. Censorship, totalitarianism, workism, Christianity, feminism, THESE are the meat I want to bite, swallow and shit out. These are what's bad— not people.

ENDNOTES

—>Dave from Cleveland wrote to me that he heard Paul Krassner speak at Tower Books. This is the story he relates.

When Neil Armstrong walked on the moon for the first time, in addition to "One small step for man..." he said "Good luck Mr. Gorsky." NASA didn't know what he meant. They figured that Gorsky was a Russian cosmonaut or something. This wasn't the case.

Recently Neil Armstrong finally told the story. When he was a boy, he was playing baseball and someone hit the ball into the Gorsky's yard. They lived next to the Armstrongs. Young Neil went over to get the ball. As he's picking it up, he hears a woman yell from inside the house.

"Oral sex? Oral sex? You'll get oral sex when the kid next door walks on the moon!!!"

—> I got the first catalog from *Small Publishers Co-op* (2579 Clematis St, Sarasota FL 34239, spcoop@netline.net, 914-922-0844 www.netline.net/~spcoop/). This printer has now moved into the catalog business, but THEY TAKE NO CUT of the sales. The deal: if they publish your zine, you can pay $22.50 for a third of a catalog page. They distribute that catalog to about 7000 people who can order directly from you.

The co-op has to pay about $2000 of the catalog printing and mailing costs. The $22.50s make up the rest.

If you're reading this BEFORE 1998, the catalog also gives you $50 off on your first order from them. Seems like a good deal! Between these guys and *Punks With Presses*, we may have something going here!

—>*www.punkrock.org* is one of the few websites that doesn't make you wait ten minutes to load a picture of someone's toenail! Just the meat and potatoes, links to tons of punk

stuff on the web, all without stupid graphics! Here here!!

—>*Fingers down my throat dept:* Maybe it's the only way I can get rid of the bad taste in my mouth. I come home to today's snailmail and see an envelope. Outside it says "The right to remain silent should not be your only right."

I figure it's from the *ACLU* or *People for The American Way*, two imperfect-but-worthy groups I give money to. Opening the envelope, I see the letterhead only says "Kevin M. Cathcart, Esq." It begins this way:

As Americans, we value our rights.

The Right to Marry. (capitalization theirs). *The Right of children to protection in our schools. The Right of responsible parents to care for their children. The Right to serve in our nation's military....*

Jeezus fucking Christ! These are the rights we value??? The right to belong to a killcorps? The right to couple— and only couple— with the blessings of church and state??? Who values these rights? Members of the 700 club???

Almost, it's the new Gays! *The Lambda Legal Defense and Education Fund...* and they want money from me! Has Satan bought snowshoes?? Need a reason for bisexuals and everyone else who favors sexual freedom to divorce themselves from the Gay Movement? One sits on my desk right now.

How about the freedom to have sex itself?? How about the freedom NOT to get married and still have the right to choose an heir or have health insurance? How about the right of children to have their own freedom and make their own decisions? I guess these are rights that we, as Americans, don't value very much.

Excuse me, I'm gonna be sick.

—>*This is funny dept:*

Their motto is: *We're here. We're feminists. We have no sense of humor.*

The group is BARF (Bisexual And Radical Feminists, www.barf.org). The international coordinator is "Sabina Deathbush." Yow! If you're gonna have no sense of humor, that's the kind I like.

—>*Junkies got brains too dept:* This quote comes from a letter I just dug up from the bottom of the "to answer" pile.

I will never be free until the day I can shoot-up in public— right in front of mothers breast feeding their babies!

OK you civil libertarian types, put *that* in your veins and shoot it.

—>*An organization I like dept:* I'm not much for joining groups. I'm a member of the ACLU and that's about it. But I just got a letter from Orin G. in Cleveland Hts. He writes about "The New NAMBLA." Although it's hard to imagine, it's even better than the old one. What does it stand for?

Why, the *N*ORTH *A*MERICAN *M*YKEL *B*OARD *L*OVE *A*SSOCIATION, what else?

—>*Can you spell **voluntary** dept:* Congressman John McCain from Arizona has threatened NBC with penalties. The network doesn't want to comply with the "voluntary" new TV ratings system that include VIOLENCE and SEX in their listings. McCain said he could have the FCC "check the licenses" of affiliates, thus harassing them into compliance. (This info from Keith at shugartk@edisto.cofc.edu)

—>*Meanwhile NORTH of the border dept:* The CSIS (Canadian CIA— and you might ask *WHY?)* was given the power to eavesdrop without judicial approval. They've already used that power "several times." You can get more info from www.csis-scrs.gc.ca.

—>*Thanks dept:* Thanks as usual to Ben & Portia who both put me up and put up with me during my short time in Chicago on the way to Beloit. Even though (because) we got into a nice argument about bootlegs (me pro, him anti-), we remain friends. If my only friends were people who agreed with me, I'd be pretty lonely!

—> It's good to know that Beloit is doing occasional shows again. It's the perfect spot between Chicago and Madison, if you're going on that trip. For booking, you can contact Nate Paulsen at (608) 754-8204. Tell him an alumnus sent you.

—>I don't buy many records, but I did it again. I saw *Sloppy Seconds* in Rockford IL. Great as usual, and their song "I like Lesbians, Why Don't Lesbians Like Me?" really hit the spot. I paid $3 for it! Hey big spender! Well, I didn't pay to get in...

—> *Grrrrr dept:* Somebody whose scribbled name looks like K sent me a zine c/o MRR. The zine is called "A Quest for Things To Do." It's a raver zine, but so self-consciously aware it makes me want to kiss the writer. It has lines like "RAVING is about developing meaningful drug relationships with other people."

Unfortunately, when MRR sent the zine to me, they forgot the envelope, so I don't know who she(?) is! No address in the zine??? Mailed to ME in San Francisco? What's the matter with you? You on drugs???

For the 87.3% of you who are new readers. ***I don't live in San Francisco.*** Send personal stuff (the more personal, the better) to: Mykel Board, POB 137, Prince Street Station, New York NY 10012.

—>*Hope for the future dept.:* R. Swartz writes about the annual cannabis rally in Boston. This year cops busted almost 200 people. Usually they bust no one. Think they're scared of something?

My favorite part is that there was, simultaneously, a "stay-sober rally" which had 100 people, compared to the pro-pot rally with 50,000. Maybe things aren't as bad as I make them out to be.

Once again, San Francisco Leather Pride Week started Sunday the 21st, with the Leather Walk to benefit the AIDS Emergency Fund from Daddy's in the Castro to the SF Eagle south of Market and continued with chock full of leather contests and auctions, fetish parties and SM fund raisers til it all culminated on Sunday with the 14th Annual Folsom Street Fair. Since I've written about the Fair for the past two years, y'all already know that it's the largest leather/SM/fetish event in the world bringing crowds of 300,000 to 400,000 leatherfolk and leatherfakes in varying states of undress and expectation to San Francisco. Two performance stages, one huge dance area, over 200 artisans, local organizations and over 220(!) leather oriented retailers, clothiers and service organizations, representing the diversity of our community, provided continuous entertainment, information and gaggle of other services to keep interest from waning. Like people come to Folsom for the food. Add the world's hottest men and women, cops *"Don't go home with him; he's a real cop!"* marines, Daddies, Femdoms, cheerleaders, Sisters, Mod Prims, gladiators, buffed gym boys, skinny sex slaves, pale Goths, beefy musclebears and babybears and you've got yourself the fixins for one fine little barbecue! This year was hotter than fuck! Unfortunately, I'm not talking about the action... The temperature was well into the nineties, making me thankful my outfit was the size of a wallet. Since a majority of other perverts obediently abided by the rule not to wear white after Labor Day; all that black leather charbroiled in the intense heat, producing enough beef jerky to last throughout the winter. Around high noon, the mingling of leather and sweat and flesh and saddlebags and assless chaps and piss and rawhide started to smell like a barnyard frenzy. Not a smell I associate with sex, but I noticed quite a few misty-eyed nostalgic Midwesterners, so it must have triggered fond memories for some. All in all, it was a fabulous good time. I added a couple of notches to my belt, names to my book and toys for my collection. Not a bad way to spend a week.

Since I failed to mention them in the past, I am dedicating this column to the amazingly wonderful and tireless volunteers at SMMILE (*South of Market Merchants' and Individuals' Lifestyles Events - 369 12th Street, San Francisco, CA 94103 phone: 415-861-FAIR; fax: 415-861-2312)* a non profit organization serving the adult San Francisco leather/alternative communities. Hosts of the Folsom Street Fair for the past 14 years and it's little brother Up Your Alley Fair, they highlight entertainment as a means to promote diversity within the leather lifestyle as well as provide educational resources and services. And all the proceeds from both street fairs (last year totaling $95,000) are distributed to various Bay Area organizations also dedicated to community, diversity, cooperation, health and human services. This years beneficiaries were Positive Resources, AIDS Emergency Fund, ACT-UP Golden Gate, Immune Enhancement, Healing Alternatives and Project Open Hand. Amazing. SMMILE vol-

untarily puts on two street fairs a year, each complete with demonstrations, vendors, food and music, asks for only one dollar *donation* for entrance, then donates the proceeds raised to a number of local organizations and charities that benefit the community as a whole and has survived, even flourished for 14 years?!? So, for those still saying it can't be done, at the very least, try to support those who are actuary doing it.

Well kids, gotta run. All the funk of Folsom made me forget that I have letters to answer. I apologize for the delay. Next time, Black Book in hand, one hand that is, I'll make good and sure I get to them. So, til then, play hard.

I AM NOT INSANE, I AM ANGRY! I was originally going to use this current column as an outlet from my impending mental destruction. But then I realized two things. One is that this is a music column and I really don't want this to turn into some therapeutic ramble. Secondly, I don't really get close to people, so spilling my beans to a bunch of readers I don't even know didn't seem very appealing. So I guess I will try to filter some of this rage through these reviews. It amazes me how music can make me feel so alive yet push me two steps from death. So the next time the fist of life is beating the fuck out of you, just keep repeating I AM NOT INSANE, I AM ANGRY, and fight the motherfucker back.

ACRID - "Eighty-Sixed" CD - Wow, I thought their side of the recent split with BOMBS OF DEATH was pretty good, but nothing could of prepared me for this full length. This is an apocalyptic and deranged mass of noise. The majority of this is slow and abrasive, occasionally foraying into a sheer blast of supersonic speed. The vocals are nothing more than demented growls that totally complement the wretchedness of the music. This is the kind of music that you can get lost in, as you envision your life as a world where there is nothing to lose, and nothing to gain. I am fucking speechless! (Dirty Kidz, 492 Bloor Street West, Box 29, Toronto, Ontario, M5S1X8 CANADA)

APARTMENT 213/ BENUMB - split EP - It looks like APARTMENT 213 is trying to bring a whole new meaning to the term "tool time". Why waste all those precious tools on building things, when there is such a wealth of human flesh around to destroy. You know the drill, so let's move along (pun intended). BENUMB lay waste to your ears with a obliterating thrash attack. None of their songs have lyrics or song titles, but I am sure all they sing about is unicorns and rose gardens anyway, so who cares. (Stenchosaurus Records, 9520 Cedarwood Drive, Cleveland, OH 44133)

BLACK ARMY JACKET/HEMLOCK - split CD - I was kind of let down by BLACK ARMY JACKET's recent Gilman show. They just seemed to be lacking the energy I look for in a band on stage. I wonder if it was just an off night for them? After the show I was reluctant to pick up this release, but I am glad I did. BLACK ARMY JACKET go ballistic with nine songs of fast charging hardcore that comes across much better on record than on stage. HEMLOCK bow to Natas with three songs fueled by agony and destruction. I was expecting total metal, but it actually came across a lot closer to muddy dirge. Oh well I guess I will put away the goat horns till next time. (Go-Kart Records, PO Box 20, Prince Street Station, New York, NY 10012)

BRUTAL TRUTH/RUPTURE - split EP - I think you could get stoned just by looking at this picture disc. Both sides have full color pictures of pot leaves. Uh, leave the buds to the hippies! It looks like the hit and miss style of RUPTURE shines through this time with six quick tracks of offensively good thrash from the land down under. BRUTAL TRUTH show the wannabes how the fuck it is done with one studio cut and two live tracks from Japan. One of the live songs has guest vocals from the now deceased singer of S.O.B.. BRUTAL TRUTH erupt into a onslaught of manic noise and fury with some of the fastest drumming that has graced these ears in awhile. I have seen these guys live and they flat out ripped me a new asshole. This is expensive, but worth it. (Rhetoric Records, PO Box 82 Madison, WI 53701)

BURN IT DOWN - "Slave : Identify" CD - This is total madness. The music just slams you down and pins you to the floor. The band is all over the place, from being slow and dense to explosive fits of jackhammer noise. Another thing I really liked about this is that the songs were short. So many modern bands that play this style of chunky hardore, have songs that drag on forever. BURN IT DOWN's songs were quick and to the point. The lyrics are deeply personal and would take an authors explanation to understand. My only complaint was that there were only four songs. More, more more! (Uprising, PO Box 490, Laguna Beach, CA 92652)

DAHMER/SUPPRESSION - split EP - It looks like DAHMER continue with their fascination of serial killers with witty song titles like "Dahmer The Milwaukiller". It's a pure metal outburst complete with throat melting vocals. The only thing missing is an an official DAHMER blood packet or switchblade. If your going to dabble with serial killers, then you should go all the way. SUPPRESSION keep things in check with some ragged-edged thrash that occasionally slows down for a couple of industrial noise numbers. They seem to have a strange fascination with pigs. With references to this lovely mammal showing up in their songs multiple times. (Yellow Dog, PO Box 55 02 08, 10 372 Berlin GERMANY)

DESPERATE CORRUPTION/ MASSGROUND - split EP - Lets start off the review by saying that MASSGROUND uses a drum machine. The music itself has got a solid death metal feel, but you have to draw the line somewhere. Leave the drum machines for the techno wankers, not for death and black metal bands. DESPERATE CORRUPTION create total pandemonium with a viciously fast metal attack that will obliterate your eardrums. And after hearing those tongueless growls that pass for vocals my heart warmed with glee. Limited to 500, so sorry Charlie you loose. (Bloodbath Records, c/o Yutaka Kimura, 28-9-402, Tanakasekidencho, Sakyo-Ku, Kyoto, 606 JAPAN)

MORSER - "Two Hours Of Doom" LP - So I guess the most appropriate way to start this review would be to mention that this band contains members of ACME and SYSTRAL. There is two bass players, four vocalists, a drummer, and a guitar player. This is a mass of noise that definitely falls to the SYSTRAL style of things. What else can I really say? Except this proves once again that the Germans seem to revel in the fact that they kick the shit out of all of our puny piss ant bands here in America. (Per Koro, Fehrfeld 26, 28203 Bremen, GERMANY)

SHIKABANE - "s/t" - EP - This Japanese band combines the incredible tempo breaks of a band like ASSFORT with the ferocious speed of SLIGHT SLAPPERS. Punk bands from other countries can't even come close to pulling off this style of punk. All of the lyrics are in Japanese, but you'll be to caught up into the music to even care. This record is fucking incredible! SHIKABANE is currently my favorite Japanese punk band...well at least until next week. (Shigeru, 202 Nikkou Dai - 7-Heights, 3-9-8 Yamatocho, Nakano-ku, Tokyo JAPAN)

STACK/CAROL - split EP - It looks like hardcore kids are going more metal everyday. The cover of this record is an incredible rip off of the artwork from VENOM and SLAYER album covers. It has to be seen, to be believed. STACK is apparently trying to start a war with SPAZZ. On this release they do a HIRAX cover. And everyone knows that there is only one band in the world that is allowed to worship Katon and company. I am sure a Ultimate Fighting Challenge is already in the works over this. Anyway, back to the tunes at hand. STACK produce some more of their booming hardcore, but nothing on this matches the wicked ass-busting speed as their tracks from the split with CAPITALIST CASUALTIES. CAROL send out the fucking hellhounds with a explosive masterpiece that will singe the hair off your body. It sounds like URANUS if they were cast into hell, and forced to preform for Lucifer himself. (Summersault, ST. Paul Str. 10-12, D-28203 Bremen, GERMANY)

SUBVERSION/SPAZZ - split CD - Well believe it or not this split CD has finally seen the light of day (the recordings are over two years old). If you have never heard SUBVERSION from Australia, then it is high time you did. This is surging hardcore with a crusty

edge that reminds me of RIPCORD. Hey they even do a EXTREME NOISE TERROR cover, so I think you know where they are coming from. This also includes their "Pignation" EP, that was released a few years back. SPAZZ, well they don't break any new ground but who cares? You either love them or you love them so let's move along. This is a highly limited release so good luck. (Deported Records, PO Box 4155, Richmond East, Vic AUSTRALIA)

TOMSK 7/BORIS - split EP - The drumming on the TOMSK 7 side is amazing. The ferocious power of the drumming pushes the music over the edge. Fuck it sounds like he is going to punch a hole through the drum. The music itself is surging hardcore with enough rabid blasts of grinding speed to kick your ass into full fucking orbit. The package is rounded out with agony filled dual male and female vocals. BORIS from Japan is an all out sludgefeast. I am usually into the slow torture thing, but they just don't cut it. They need some serious distortion and power before it will catch my interest. Nevertheless, do yourself a favor and check out TOMSK 7, you'll be happy you did. (Bovine, PO Box 2134, Madison, WI 53701)

Endnotes:

1) A huge shout out goes out to the "Heinous Crew" in Australia. Giles, Tracey, Craig and Mel, I miss you all! You should come back to the Bay Area for the Slap A Ham Fiesta Grande at the beginning of January! The drool pillow awaits.

2) If you are wondering where the statement "I am not insane, I am angry" came from, then maybe you should read a fucking newspaper. It works for me.

3) I think it is about time for a Million Punk March in Washington DC. Anybody willing to head this one up?

4) Relationships are for suckers. And since there is a sucker born every minute, then I guess we are all stuck on repeat.

Everywhere I look these days I seem to be surrounded by Pepsi trucks. A few weeks ago I was almost run over by one. Since Pepsi has helped so many people lose their teeth in this world, I can think of no better symbol for the decay of society around us. Recently a young punk icon I knew overdosed on heroin; meanwhile my best friend struggles with the same drug and tells me he is losing the battle. People are dropping like flies, all while the world's corporate media has brainwashed millions to feel pity over the demise of some lady that they

This is not a society that celebrates life, but one which encourages people to rot in a state of living death. We are supposed to live solely as mindless consumers, slaving away until the golden age of retirement, a short moment of freedom which allows us to realize we have wasted our lives. People who want more, who hunger for life, have one way to escape this absurd cycle: through the power of creation.

Music, film, literature, and every other form of artistic expression are ways through which people can show that they still possess the kick of life. Unfortunately, art itself has been co-opted by the merchants of decay, the PepsiCos of the world, who use it solely as propaganda for the sale of their products. For this reason, there exists a growing contingent of people committed to the production of art through means independent of those who live for wealth acquired through the detriment of others.

In my area, one pro-independent art group which has been trying to establish itself over the past five years is known as the IAC (suitably enough, the "Independent Arts Coalition). Begun with the purpose of creating a venue for independent bands and artists to perform at, the IAC has undergone many hardships, including having to deal with an individual who embezzled money from them.

Currently the IAC has started doing benefit gigs at an establishment in Santa Rosa called the "House of Atreus." These shows consist of punk, ska, and various other music bands, plus other art expressions from film to spoken word. These shows seem to be taking place rather frequently these days; and if you are in a band that would like to perform, or would like to perform in some other way you should contact Rob at (707) 575-5976.

Until Next time....

Perhaps you've seen one. In every town large or small you can find them. Wal-Mart. It seems to be to be an innocent establishment... not hardly. Although many people use Wal-Mart to survive, a place were they can buy items at cheap prices to support their families, the local business owners (especially in small towns... would disagree).

Mabye you haven't noticed but every time a Wal-Mart opens in a small town... all of the surrounding businesses soon close. Where once farmers worked hard to plant and harvest their crop, their business is quickly destroyed when everyone stops buying their produce. Once the Wal-Mart moves in, there isno need for anything else. You can walk in to a Wal-Mart and easily discover that. Just look around.

What do you see? Food, clothes, toys, electronics, music, books, McDonalds!!!.. the list just goes on and on. It's amazing that you could drive by the Wal-Mart in a town of only 50 and see 100 cars in the parking lot!?!?!

So please... do not support the heartless gold diggers that call them self Wal-Mart. If at anytime you feel the need to go inside please follow these easy steps. 1: Be sure to have a friend in a car with the motor running.. so to have a clean getaway. 2: With about 3-4 other friends quietly walk in the store (don't look suspicious). 3: Now's the fun part: start running up and down the isles screaming "Destroy Wal-Mart" while knocking everything off of the shelves. 4: When it becomes obvious that you are about to be caught, run your teen-age asses the hell out of that place. 5: Get in the car as fast as possible and drive to the nearest gas station to buy drinks (running through Wal-Mart is very tiring). Ok, well I hope this article has been very informative and entertaining. So remember one thing: Destroy Wal-Mart!!!

Please send us your true crime story about an encounter you've had with the law--win, lose or draw. All stories can remain anonymous. Address to 'True Crime' c/o MRR.

Stock analysts can breathe a collective sigh of relief this month. I'm not going to be slagging on any particular company or industry in this column. I have a knee surgery coming up in about two weeks so I have to get this column sent in kinda early (very bizarre concept). Thus, I won't have the time to get the necessary research done to berate our friendly multi-nationals. Instead, I'm just going to talk out of my ass. Actually, this will give me a good chance to discuss a little bit more about the thoughts and ideas surrounding the business culture and its evil ways. It will also give you a chance to get to know me a little and hopefully grant you a small amount of insight as to where I'm coming from. It may even end up being interesting.

If you've been paying attention to this column for the short time it's been around, you might be under the impression that I'm overly political. I'm not. I have a definite interest in social and political issues and I spend a large portion of time reading up on (or arguing over) them. It's not completely what I'm about though. I, first and foremost, kneel at the altar of punk rock. I get so damn inspired by 'punk' things that it often times gives me the chills. Sometimes, I'll be reading a zine in bed and it'll move me so much that

I can't even sleep. I just lay there, turning what I read over and over in my head. I'll see a show where I can't do anything but stare in awe at how beautiful this scene is. A band will finish playing and I won't even be able to move because I'm so dumbfounded by their capabilities. Originality, energy, self-criticism, mutual respect, creativity, morality, intelligence; these are all qualities that I see in punk rock. Sometimes they are largely absent, and I think we all know that punk isn't perfect, but that's when the self-criticism kicks in. It just needs to be said that punk rock is the most inspirational thing that has ever happened to me. Everything I do is related to the views that I learned to appreciate from punk. It has given me a sense of optimism in a largely cruel world. It's what keeps the smile on my face.

I spend a lot of time outdoors. (In the summer, of course. It gets damn cold up here in the winter, ya know?) Camping, swimming, hiking, staring at the stars, looking for four-leafed clovers, etc. It's something that's hard to appreciate unless you live in the Northwoods. I also do all the other things that the average 22-year-old would do. Go to the bars with friends, act (be?) stupid, work, hang out with family, etc. I don~t spend very much time bored. Sometimes things seem to get old but usually I'm pretty damn content.

BUSINESS

Well, with all the previously mentioned activities that I spend my time doing, I'm not at a loss as to how my life fits into the grand scheme of things. I realize that my life, and how I live it, affects the rest of the planet. From the environment that I care for so much to fellow creatures' well-being, I know that I make a difference in the world with every little thing I do. It comes down to the whole personal-is-political thing. Needless to say, I have compassion enough to want to make the world a better place.

So, I'm reading a magazine called *In These Times*. In it, they have a story on the progressive's new Fairness Agenda. It's an eight-point program that they are trying to garner attention for in Congress. Among their many ideas, they are calling for things like sound environmental practice, civil rights and equal wages for all ('all' meaning that it doesn't matter what your race, gender, or sexual preference is.), social investment, worker's rights, demilitarization (read: less killing of people), and a "fairness budget". Now, I think to myself, ~Who would disagree with these points?~ I would assume (hope?) that the average citizen is completely for these ideals. Shit, I bet even Mykel Board agrees with these, and he don't agree with anybody! If so many people adhere to these values, then why are they so difficult to enact? Well, OK, there's the ultra-fundamentalists that don't want homosexuals to have any rights, (which, of course, goes against their whole 'Love Thy Neighbor' schpeel. (Is that how you spell 'schpeel'?)) and there's the neo-nazis who don't want better race relations but the general public thinks of these people as radicals whose ideas are way off the map. These people are just fodder for talk shows. The real reason that these points have difficulty being enacted is because there is a small percentage of citizens (you'll find them at the top 10% of money makers.) who realize that they'll have a good amount of money to lose if these points were made real. War is profitable. Bleeding the earth is profitable. Ripping off the common man is profitable. Since that top 10% is made up of either businessfolk, who run large corporations, or investors, who put their money into them, it's safe to say that big business is our biggest enemy. However, these colossal corporate machines own and control the major media which means that they also control a good number of peoples' opinions. Think about it, Westinghouse (who is one of the largest makers of nuclear devices and other military 'toys') now owns CBS. How often do you think CBS will report anti-war stories when it would cut into it's own companies' profits to do so? You see, they use the media to their advantage all the time. They tell people that their tax dollars are being squandered by some pregnant welfare mom, and they neglect to mention that corporate welfare (bailing out of bankrupt companies, grants to promote technology, assisting in arms sales, etc.) exceeds social welfare by billions and billions of dollars. Yeah, they've got us whipped.

So, this means we have a war on our hands. How do we do anything about it? Well, I hate to break it to you, but it's going to require a good deal of personal sacrifice. It's not just these companies destroying the planet, it's these companies perpetuating and profiting off of our gluttonous ways. We, as members of the human race, too often rely on politicians to make the world a better place. But it's all too realistic that we need to change our own ways. Most agree that we need to work on saving the environment, but when the fact is brought up that doing so will include being more avid about recycling, ceasing to eat meat, or being more energy efficient, we freak. The general public also feels pity for terror inflicted on third-world citizens, but when it's mentioned that we should then stop buying Nike, Gap, or Levi's products, we turn the other way. We make up arguments that these aren't the causes of the problems. Either that, or we become apathetic and conclude that one person can't make a difference. We have to change this way of thought. In many cases, this means that we have to stop supporting those who are making the world hell. I realized this awhile back, and since then, I've lived a life of self-scrutiny. I question everything I do. I noticed that many of the things I did, and still do, are wrong. But instead of letting it get me down, I find that it actually cheers me up. I make a sport of trying to come up with new ways that I can deny some corrupt asshole my money. It's why I'm giggling to myself when run back upstairs to my **apartment and turn off the** light I left on, even when I'm only going to be gone for an hour or so. It's what's going through my mind when I wash my hands and wipe them on my jeans instead of bothering to use the paper towel provided. It's why I'm having a blast writing this column, suggesting that you do some of the same things. Because I know that they hate me for it. I'm making progress.

TOLERANCE

Having said all that, I feel that there's something else that needs to be said about these issues that I've never seen written. It's about changing the way people think by using the technique of acceptance. I'll see if I can make some sense here.

It's been said trillions of times and here it comes again. NOBODY'S PERFECT! We should all learn to be more aware of this. For as much as I hate corporations that rob the planet blind, I still buy corporate products. It's just not something that you can fully escape. This doesn't mean that we should throw our hands in the air and say, "We're fucked! We might as well give up." Nope. It means that we do what we can and continue searching for ways to do more. Which brings me to the subject of tolerance.

Obviously, if I write a shitty column every month about how we're continually getting screwed by big business, but I still buy some of their products on occasion, I'm a hypocrite. Find me a person on this planet that isn't a hypocrite and I'll give you my Phillip Morris stock.(joke) We just can't expect it all. This goes for many other punk issues as well. I'm going to use vegetarianism/veganism as an example. Many vegans are very forceful about their ideology. You sit down to dinner with them and you get a non-stop lecture on everything that's wrong with the hamburger you're stuffing your face with. The appropriate reaction in this case is, "Fuck you! I'm trying to enjoy my meal. Quit annoying me." You obviously aren't changing anybody's minds about anything, except the fact that you're an enjoyable person to invite to dinner. In fact, when you take it too far, you get negative results. When I saw the new BORIS THE SPRINKLER album with the little "Fight Veganism" slogan written on it, I got depressed. No, you don't need to 'fight veganism.' Vegans are great. They are, to say the very, very least, not doing the world any harm. They are actually doing quite a bit of good. They are rebelling against an evil system that destroys the earth, animals, and arteries. Many of us, myself included, just can't do it. I can, however, make a conscious effort to reduce my intake of dairy products and that's what I've done. Simple things like using margarine instead of butter, not drinking milk as often as I'd like to, quitting eating eggs, etc. I'm not completely abstaining from it but I'm doing it less. That kind of thing should receive praise from the vegan community; not, "For christsakes! How many slices of cheese are you going to put on that thing?" If those who aren't willing to quit eating meat and dairy could still cut down on it, that would be a good thing. It deserves compliment, not scolding.

Another example of the need for more tolerance could be the issue of flag-burning. It's an inherent right that we should be able to burn the flag. And the more they try to tell you that you can't, the more you feel like burning it. But burning the flag shouldn't be

done for the sake of doing so, it should be done as a means of protest. Even then, one must question if they're aren't maybe working against their own cause. You see, some people have been raised to love their country no matter what. They aren't as schooled on the issues of why someone would want to burn the flag. They went to school in Medford. (Door to the inside joke: A band that I was in for awhile, the BACK VIEW ALTAR BOYS, played a show in the small, hick town of Medford. During one of our songs, a kid in the audience, at our bassist's suggestion, burnt Betsy's creation to a crisp. A near-riot ensued, plenty of cops came and harassed/arrested kids, and we were kicked out. Not kicked out of the venue, mind you, but kicked out of the entire town! Anyhow, if you ever have the privilege of hearing a song called "Flag-Burning in Medford", by a band who has gotten as many plugs from me as they'll get for awhile, you'll know what it's about.) Where was I? OK. These people will defend the flag with all their might because, to them, this country can do no wrong. But if you truly want to prove to them that this country has many problems that no one is doing a damn thing about, you better sit down with them and have a civil conversation about it. Because if you walk up to them and burn a flag that they have a good deal of pride (ridiculous as it may be) in, right in front of their face, you aren't changing their minds. You're fueling their hatred towards our way of thinking. And you're probably a bit closer to a visit to the emergency room.

There is a definite need for this kind of logic in punk rock. It fosters a more open environment, which sure as hell beats the 'us vs. them' attitude that's so frequent these days. When someone is doing something you deplore, don't verbally or physically assault them. Bring up a conversation about it, listen to what they have to say, and see if you can't counter their arguments. And keep it friendly. Speaking of which...

FRIENDS

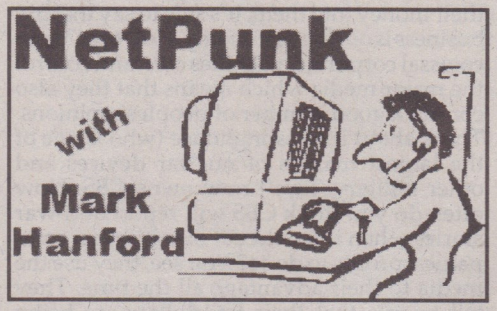
-"We need to completely get rid of both welfare and Social Security."

-"It's not like their lives serve any purpose, so it shouldn't be wrong to kill them and eat them."

-"I want to get a big bumper sticker that says, 'I Support The Crandon Mine'."

-"I don't care if we spend $14 billion on a plane because it's a cool plane!"

Dirty old Republicans spewing their usual rhetoric, right? Nope. These are all recent quotes from some of my best friends. Scary? Kind of. But let's get one thing straight. I love my friends dearly and wouldn't trade 'em for anything. The times I spend with them are some of the most precious ever. (Speaking of which, I need to give a quick hello to our good friend, Sal-T, who recently moved back out to Lake Tahoe. Looks like I won't be able to go to his house to send out last minute (more like 'past minute') columns anymore. Unless I can hook up with his sister, that is. We miss you Salow!) So, I do love my friends, even though I have to use that whole 'tolerance' thing with them rather frequently. But it's safe to say that they don't share a lot of the same viewpoints that I hold true. I don't really have any friends that take interest in the political side of punk. So, if it sometimes seems like I'm pleading for people to write to me, that's why. And if you scribble me a few illegible sentences and get a two-page response, you now know. Here's the address, sigh, again. P.O.Box 504, Chippewa Falls, WI 54729. No need for endnotes or anything. I think I've dragged this one out enough.



There's nothing better than turning on the radio and listening to your favorite punk tunes blasting away from out of your speakers. The coolest thing about punk on radio is that you never know what's coming next - what the DJ might throw in the mix that either you've never heard before, either because it is old and obscure, or because it's so new it hasn't been released to the stores yet. I'm lucky. I live in a town where we've got a pirate radio station, and a couple of student stations that play a lot of punk, but I know a lot of you don't have that. That's why this column is dedicated to punk radio stations and sounds that you can listen to on the internet.

Before you can listen to internet radio, you usually need to get a program that will decode the sound files. There are different programs for different format sound files, so the program you need will depend on the site you want to listen to. Three of the most popular programs are Real Audio (http://www.realaudio.com) Shockwave (http://www.macromedia.com/shockwave/) and Streamworks (http://www.streamworks.com/). Each work with different kind of sound files, and each have different sound qualities. Real Audio is probably the most popular, though I find files recorded in that format often sound like that cheap cassette tape you've recorded over a 100 times (i.e. the sound quality SUCKS).

The coolest thing about these programs are that they stream the audio to your computer. That is, the music will start playing before the entire file has been loaded onto your hard drive. This has its pluses and minuses. The good thing is that you don't have to wait a long time for the files to get started, so you can start enjoying tunes right away, rather than waiting 15 minutes for the audio to start. The bad thing is, if you have a slow internet connection or a slow computer, sometimes the audio will get all fucked up and sound like it's skipping. But, if you don't have anything else to listen to, or if you want to hear new bands, then this stuff can be worthwhile and fun.

There are three basic types of streaming audio. Stuff that is being broadcast live (like a regular radio station), archived stuff (like a taped copy of a radio program), and individual sound files (sorta set up like a comp LP). The sites I'm gonna list this month all fall into one of those three. So, let's get started.

The actual idea for this column came from a conversation I had with George Tabb outside Gilman street a couple of months ago. He was telling me that he co-hosted an internet radio show that featured live cuts from bands who play at the legendary NY punk club, CBGB's, and that the co-host was Hilly Kristal, owner of said club. I knew then I'd be checking it out, because I'm always looking for new column ideas. The radio show features live cuts from 10 of the best bands that have played CBGB's in the recent past, and the shows are archived so you can listen to any of them. They also did a live show from CBGB's, and I'm assuming they'll be doing those once in a while. Anyway, check out the CBGB's "Ten of the Best" at http://www.pseudo.com/netcast/shows/cbgb/index.html . Punk Rock!

Next are a few sites that have real audio files from various punk and indie bands, available for your listening. Rather than being in show format, you have to choose each individual file if you want to hear it. Not quite as fun as just tuning in, but still decent if you're starving for music. These sites often rotate their playlists every week or month, so checking them out every so often will give you new music. First is the Nrrrd Cast, coming from Bri at Intrrr Nrrrd (who I think has been mentioned more times in this column than any other). Just go to http://nervecore.com/e-zine/ and select the link to Hymns.

Billy BodyOdor's Punk Rock soundfiles (http://www.geocities.com/SunsetStrip/Alley/7150/sindex.htm) has sounds from both old and new punk rock bands (7 Seconds, DK, Op Ivy, Screeching Weasel, and a bunch more). This site has decent sound quality and a few songs from each band.

Cruzing Music has sound files from both punk and ska bands. The site features (at the time of this column) 11 bands and 165 songs, adding up to over 9 hours of music. Most of the bands appear to be of the Epitaph, Fat Wreck, or major label ska variety, but there are some cool tunes here. Cruzing Music is at http://www.gate.net/~cruzing/

Interpunk, which I have mentioned in this column before, does record reviews of various bands, and then also includes sound files from the records they've reviewed. That's a cool concept. You can see what some know-it-all critic thinks of a band, and then hear a song to decide for yourself. Lots of underground, lesser known bands are included here. A super cool concept, executed with style. Do not pass up this website. Interpunk is at http://www.interpunk.com/

SkaPunx (http://skapunx.ml.org/) has a zillion songs by a lot of different punk and ska bands, both well known and the more

underground. Punk favorites like Sloppy Seconds, The Swingin' Utters, Tilt, Link80, J Church, and a bunch more are represented here, along with links to individual pages about the bands. It does seem like several of the songs listed are missing, but there is still enough here to keep you busy for an evening.

While it calls itself IndieRadio (http://www.hepcat-design.net/IndieRadio/) this site is actually just a song archive, rather than a real-time radio show. Not many songs here, and most of the bands are unknown and/or I don't care about. Still, there's potential here, and you could find an unknown band that you'll really love.

Okay, so now on to the radio shows. These are either 24-hour live stations, or archived individual shows. The DJ (http://www.thedj.com/home/page) is an internet radio station that plays music in every format. From their main page you can reach a number of different stations, which include punk, new wave, and ska, among several other non-punk genres. For the most part, this appears to be major label punk (if there is such a thing) but there are some cool songs here.

In the same vein are the iMusic radio stations, at http://www.imusic.com/radio/ . The Indie Radio channel is the coolest, with all the music on it being from independent labels, whether punk or not. They have a rotation of about 50 songs, so you can see if there is anything you care about listening to before wading through a bunch of shit (you can select individual songs, rather than having them play the songs for you). They also have an 80's archive for all of you 30-somethings who need to live in the past.

Brainwash (http://www.monsterbit.com/brainwash/) is an incredibly eclectic radio show, featuring punk songs from the likes of The Offenders, The Dicks, The Urinals, Flipper, and more, mixed in with weird and interesting music from other genres. If your tastes run to more than just punk, I think you'll find that Brainwash is one of the coolest radio shows you'll get the chance to hear.

Finally, there are a lot of college and public radio stations broadcasting their signals over the net. Many of them have punk shows on at various times of the day and night. An excellent list of those stations can be found at the MIT list of radio stations "bitcasting" on the internet. The list is at http://wmbr.mit.edu/stations/bc.html and you'll have to click on each individual station to reach their website and check the schedule for their punk shows. Happy hunting, as I'm sure there are some great shows on some of those stations.

That's gonna do it this time around. If you do an internet radio show, or have a site with TONS of real audio (or the like) files, please let me know and I'll mention it in a future column. Since this is the December issue, feel free to send me a x-mas present at PO Box 8059; Santa Cruz CA 95062 or e-mail me at hanford@cruzio.com . Of course, you can also check out my past columns (and now columns of other MRR columnists) at http://netpunk.base.org . See you in January.

It's a streetpunk celebration! This month Vulture Rock presents a one- two punch with an excellent oi compilation. This LP is entitled "Um Grito De Uniao" and features Brazilian oi bands HISTERIA, VIRUS 27, and BANDEIRA DE COMBATE. There is a futbol theme for these avid fans. All three bands deliver hard street punk for you. The Vulture Rock packaging is vastly superior to most labels. You're gonna like the music and the jacket on this one!

The second Vulture Rock item for you to feast on this month is CHAPTER 21 from Chicago, Illinois, U.S.A. doing some slow and ominous clockwork oi on "United In Anger". Side two kicks the tempo up a notch with the song "Our Life". Good vocals with attitude and a strong guitar, bass, drums backbone make this a keeper.

The INFILTRATORS have a good split EP out on Welfare Records, Brooklyn, N.Y., with the KRAYS called "What's Right And Who's Left". The INFILTRATORS play damn good streetpunk on "Troublemakers" and "Boot Bullies". Check out the upcoming Oink/Skinzine 7" release with the WRETCHED ONES, the INFILTRATORS,the LAGER LADS, and the KRAYS.

GMM Records has some good product available for you rockin' fuckers this month. Hard-nosed, snotty, and punk as fuck you got the BOMB SQUADRON from Reading, Pennsylvania. These guys have a streetwise pogo-punk feel to their melodic punk tunes. This GMM EP is called "Smash Hits" and you should listen to "Betrayed" and "Rotten Punks" right into "Try and Stop Us"- good shit! Look for the older BOMB SQUADRON EP "Another Generation Lost".

Recommended listening for you cretins would be the new RANDUMBS CD on GMM called "It's About Time". This bad punk music for bad people has hits like "Dumpster Baby", "Methaphetaqueen", "Knockdown Dragout" and "U.S.A.". This is rough-hewn punk for you politically incorrect drunks who aren't afraid of an occasional GG Allin set. Sonoma pride forever!

Next up on the GMM list of treats is a very polished punk sound provided by Northern California's own THE BURDENS with their CD "Working Class Joke". This shit is extremely well produced with a respectful nod to the SWINGIN' UTTERS as one of the influences This is extremely competent streetpunk and you would do well to sample a few cuts on this CD. "Better off Dead", Painless", "Straight to Hell", and "Burden of Society" would be worth a try.

An excellent California streetpunk band is busy carving out new territory for themselves. NO ONE'S VICTIM opened up a great show featuring PRESSURE POINT, BRISTLES (NJ), ONE MAN ARMY, and the WORKIN' STIFFS. NO ONE'S VICTIM showed that they got style, they got action, and they write some strong street punk songs with hooks! Write to NO ONE'S VICTIM at P.O. Box 253, Clovis, CA 93613, or contact them by phone at 209-298-8196. Request their 10 song tape "Street Music". This tape has good shit in store for you. Play it right on through. Don't miss "Emotion Sickness", "No More Politics", "Riot Squad" or "Punk Rock Moon Stomp". This is the band to watch-keep your eyes on NO ONE'S VICTIM!

YOW!! THE HOOKERS have come to dismember you baby sister! This is that Devil Worshiping music that your reverend warned you about .Thick guitar laden punk rock that will singe your delicate ear-bones! You must hear "12 Guage Reaction" right away! Andy Slob has had a spectacular success with these demented punk rockers. Order now from: Black Lung Records, PO BX. 252, Richmond, VA. 23218.

The PROSTITUTES have a fuckin' good single out on Rude A's American Punk Records 802 S. Broadway, Baltimore, MD 21231. Both "Living Wreck" and "Media Nation" are good snotty punk with melodies intact. The PROSTITUTES have a good feel for crafting a punk song that has raw excitement and is still accessible to the kids. Look around for the PROSTITUTES on Pelado Records.

Bomb Factory Records, P.O. Box 21, Tenterden, Kent TN 30 7 ZZ UK has a tasty offering this month. The COMBAT SHOCK CD "Wish-ful Drinking" has good politics tempered with proper amount of lager. Listen to "Sitting Targets", "Rats In My Head" and "Disorderly Conduct"- Just a few examples of the good music available here.

A nifty little bundle of oi came to us from Band Worm Records, P.O.Box 37, 39028 Magdeburg, Germany. This EP compilation is entitled "Europeen Oi/Punk Compilation Vol.1". It contains THE REAL HORROR SHOW from Poland, GOYKO SCHMIDT from Germany, ZONA A from Slovakia and RUIN BOIS from Spain. Each band offers a different slant on oi music. This is an interesting admixture of street punk.

A Fucking good picture disc is available on Scumfuck Records, Dinslaken, Germany. TheVERLORENE JUNGS LP is called "Einer Von Uns". This is solid melodic oi throughout , sung in gruff German, with a jaunty beat and memorable tunes. Give this one a chance.

A really good punk record resides in the RASTA KNAST "Studio EP, Probegepgt" every song is punk as fuck, but pay special attention to the ASTA KASK cover "TV". Fuckin' punk rock the way it's supposed to be!

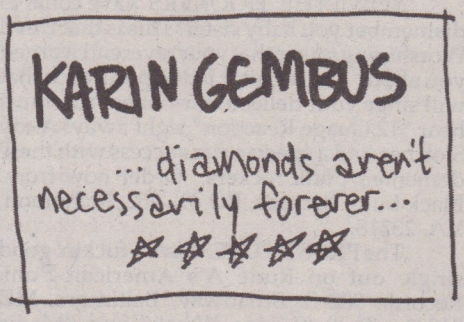
The now world renown DROPKICK

MURPHYS came to San Francisco and played a couple of fun shows. These guys can pull off a streetrock coup whether it's in a large venue or a piece of shit hole in the wall. ONE MAN ARMY opened one of the DROPKICK MURPHYS shows and these guys are amazing! ONE MAN ARMY gets stronger and more formidable each show! We are looking forward to more songs on both EPs and full lengths from both these top-notch punk bands

THE BODIES played a great set recently at the Purple Onion . This band is harnessing all of their manic energy and providing much punk rock entertainment for the audience. These wild punkers do a great cover of a KIDS (Belgium) song- good taste lads! We are looking forward to an upcoming EP on Mark's TKO Records. Catch THE BODIES first chance you get!

! See ya round.....

See ya in HELL!



Dateline: Quito, Ecuador

He had a lascivious eye and a missing tooth before his left canine. His Colombian Spanish was rough and jagged, similar to his countenance. His stature was tiny, as is the norm in this part of the world. In fact, from behind, in his rubber up-to-the-kneeboots, blue dress pants that served as wear-all work slacks, tight, holey t-shirt and members-only jacket from, say, '82, he looked like a playful 14 year old. When asked, he replied he was 33. I wonder with those deep crevices of facial wrinkles and those rotten teeth, I'd swear he was pushing 45. Then again, it could be the effects of a hard life.

This was Alexandro, our guide on a 3-day horse trek, in Columbia's southern Andes. For the first 48 hours we called him Pitalindo, until we discovered that was the name of somebody's horse, not our guide. Alexandro befriended me readily because I was the only one of the group asking him questions of historical (stone statues are all around San Agustin) and political (so are the guerrilla) weight about the area. His answers were choppy and topical, but at least it was a local angle. (I have a feeling we got stuck with one of those guides the books warn you about: unlicensed and somewhat disreputable. Of course we made the deal with a licensed bloke, but shortly after, he disappeared and Pitalindo was leading the crew.) I really didn't mind the inconclusiveness of what he had to say. For one, even renown historians can't tell you with exactitude the hows and whys of the statues, some of which date to 800 BC. Secondly, guerrilla tactics and happenings are secret and erratic; that's where their effectiveness lies. Unless you're on the inside, you can't precisely say what's going on. So I appreciated Alexandro just fine.

He did carry himself with an odd, demanding abruptness, though. One afternoon, after a long ride through kilometers of sugar cane fields at elevations that offered spectacular views of the region, we sports kicked back on the couch at a residencia (cheap, cheap hotel) whose building was held together by wood nailed in patches secured with mud acting as crazy glue. It was b.a.s.i.c. and, because of its owners, filled with charon despite its starkness. Upon seeing us each with a fat check stuffed with a lollipop, Alexandro rushed in and screamed, "Gimme a sucker!"

Absolutely sir. And the next morning, he worked his way into the girl's room and sat on an occupied bed and started talking about the horses, about what the horses ate last night, about the upcoming ride, about yesterday's ride... And, were we ready yet? We had just barely opened our eyes!

The last two hours of the 3-day ride were unbelievable. Our plan was to return to the town of San Agustin via the 200-year -old indigenous trail, seldom used by anyone other than locals from the mountains and adventure-seeking tourists. It started to rain 30 minutes before we reached the trail. Rain=mud, slippery rocks, general precarious conditions. Stiff rain relaxed to a drizzly mist. Got to the trailhead. It was outrageous. The "trail" appeared to be a steep creekbed, full of rocks, boulders and more rocks, so steep in ares I could imagine it supporting the action of falling water after a torrent of rain. All of our horses were shod. If you've ridden horses in the rain, you know how slick their shoes can be on wet, hard surfaces. And here we were, climbing down a ravine of wet rock. I really didn't think it could be done.

Ran's horse who'd led the way on our entire journey, dead stopped at a certain point and turned around to climb out. My horse took over the lead. I had to surrender any sense of guidance. I dropped the reins and let Paloma's experience do the trick. How she picked out her footing is a mystery to me. We slipped here and there, but never because of a misgauged move on her part. Sometimes a root would appear on the far underside of a rock, or a muddy patch would be denser and have more suction than you's ever expect. We had 20 minutes of this nerve-racking descent. Then the path narrowed to a dirt line on the edge of a deep gorge that overlooked the ribbon of a river far below. Ande after Ande spread out before us. What a sight! The movement on the trail was choreographed as in a great move, led by the touch of a great director. Waterfall's plunged loudly. We swooshed through grasses that were 20 feet tall. We must have switched back 15 times. At the bottom we crossed the raging river on a rickety wooden covered bridge. Climbing up and out on the other side was less dramatic but still an adventure. Because of the grade of the trail, the saddles nearly slid off the backs of the houses. Alexandro would hiss in disapproval, dismount, remedy the problem, hiss a warning remount.

That crossing was THE Northern Andean experience!

Backtrack: when you're in Panama and you want to cross into South America, you've got some logistics, questions that don't have simple, cheap solutions. The Pan American Highway, which basically runs from Alaska throughout Central America, suddenly disappears in Southern Panama in an area called the Darien Gap. The Darien Gap is tricky. Most of it is dense jungle with many waterways to be transversed. Because of all the rivers, it's best to attempt a crossing in the drier months, January to March. Aside from potential weather related disasters, another problem with the area is that it's the side of quite a lot of armed fighting. Various factions are out to get the other guy: the DEA, the drug smugglers, the Colombian Military, the Colombian Police, the paramilitary bands... As an innocent backpacker trekking through, you're accused of being anything from all sides: the drug smugglers thing you're with the DEA, the DEA thinks you're smuggling, and the paramilitary groups know you're an outsider and simply want you out of the way.

People die going through all the time (two German tourists were found dead four months ago.) Other people survive the journey, write books of the high adventure and become famous. Ah, the gap. Stories, for sure would be hard to top, and the thought of committing one to two weeks to a test of sheer endurance and survival sounded rather tempting. But as I worked my way closer to Panama City, the stories were abounding: wrong season,m "tourists" dying, can't get the right permits from the right office because the guerrilla presence is too strong, dengue fever...

So I sailed to Columbia.

While I was staying in Panama City I found a guy from San Francisco with a lovely 40' sailboat docked at the Panama Canal Yacht Club in Colon. Just to let you, dear reader, know, Colon is said to be one of the top five most dangerous cities in the world. It is a Free Zone city, where the shopping deals are pretty damn sweet. The Zona Libre is a rather strange walled-in area of buildings acutely delineating the haves and the have nots. While I was in Costa Rica I'd read that not only is there a CHANCE of you getting robbed in Colon, it is LIKELY you will get robbed in Colon. I put the book down and decided I wouldn't be visiting Colon, especially as a solo-traveling blonde gringa.

And here I found myself having to venture there to meet a boat and its captain. Geez.

In Panama (people in Panama the country never call Panama the city "Panama City". It's always Panama) I hopped one a very loudly painted bus playing very loud meringue. Hopped off two hours later in Colon. Hailed a cab and arrived at the yacht club without incident.

[P. City by the way is a great town. Most travelers bypass Panama altogether and fly from San Jose, Costa Rica to Bogota or more likely Quito if they're heading south. Big mistake! Panama is pure delight. A huge

plate of rice and beans with cilantro and onions cost 60 cents, there's music and dancing in the streets, people wearing smiles and festive colors. What a place!]

Frederik was on the dock, working on his boat, Sage. The two were a dynamic duo: effervescent captain and spotless sailboat. After shooting the shit about San Francisco for a while, I knew I was a) in (a.k.a. committed to the voyage) and b) in for it (a.k.a. committed to at least two days of rough open-water sailing). Why not?

Two more backpackers joined the expedition, a meek 19 year-old married woman from Columbus, OH and her new 25 year-old Israeli boyfriend. (She dumped her husband, also 19, in Costa Rica on the trip down.)

We spent three days bouncing the coast of Panama. There are all sorts of islands and little historic towns to visit. You're pretty out there though, once you leave the vicinity of the Panama Canal.

I'm someone who's done quite a lot of sailing because my spent three years living in the Caribbean. I really enjoy sailing, but before this trip, I'd only island-hopped. I'd never had the opportunity to try a passage, a blue-water sail. Blue-water sailing is just that - you're completely out of sight of land.

Our passage up to Cartagena, along Colombia's northern coast, was 48 hours of blue-water. Land creature that I generally am, I have to say that there is something very, very consoling about seeing land. As we surfed all the big waves in one direction and then crashed directly into them on a slightly different tack, I found my self bent over the head for two days straight! Couldn't eat a thing. Couldn't even drink water. It all came up in slightly controlled yet violent lurch. And once you're really sick one a boat, forget it. Your body is not going to be yours again until you see land. Everyone always suggests watching the horizon when you're seasick, but the horizon's just not the same when it's not land. At least that's my experiential take.

For those 48 hours, I was basically gone. I was below deck sweating, puking and sleeping. In the middle of some night, I forced myself up to the cockpit to get some real air. Frederik was conked out in his foul-weather gear, looking sporty as ever. There was something so beautiful and so pacifying about the dark skies meeting the black waves from absolutely every angle. Still I could only take about 2 1/2 minutes of this peace before I had to run down and be sick. I couldn't get unsick!

There's a number of hours (for us, about four) on this route where boats get tossed all over the place. You have to head directly into the wind and directly into the waves. For a sailboat, this is an uncomfortable hell. You can use your sails and get sailpower only up to 45 degrees into the wind in either direction. Heading into the wind is called beating. That 90 degree window is called the no-go zone, exactly where we had to go. It's bad enough when there are no waves and wind because you have to listen to the boat's engine. and possibly smell diesel fumes. With lots of wind an big waves, as was our case, you get soaked by a big one every minute.

Not me, though, I was below deck still, way past pale green.

About two hours before the sight of land, Fred came down to his quarters to revive me. He said if i didn't eat or drink I might die. He says it happens that way for people on long passages. He literally force-fed me corn-chips and Pepsi. When that didn't come up, he force-fed me aspirin. When the high-rises of Boca Grande, Cartagena's Miami Beach, finally came into faraway, hazy view, he forced me on deck.

I've never been happier to see a sky-scraper. Pure joy, it was. It took another hour and a half to touch land. By then, incredibly, I felt quite good. Not 100%, but well into the 90s. I felt my body had played a nasty trick on me and all of a sudden it was game over and we could all go home.

For about 15 hours afterwards, my body was still on the boat, even when I was on land. My balance was creating waves that had to be tempered and countered. Land legs I had lost. Sailing is weird.

Ah, Colombia. Its negative image as embellished by the U.S. media is largely a hoax. Admittedly there's civil strife, cocaine production, poverty, lots of robbery. But I survived six weeks of excitement there and would recommend the country to anyone. Medellin and Cali, so sinisterly painted in our press, are relaxed, fun cities. Medellin is gorgeously situated in a valley surrounded by mountains on all sides. Like a teacup. Cali, Colombia's salsa center, gyrates with pumping rhythm all weekend around the salsateca section of town. The Colombians can really dance! You walk into one of these discos and everyone's got a bottle of rum on their table along with a bucket of ice and several small glass bottles of coke. No one's at the table though - they're all boogeying and sweating buckets on the dance floor.

The only people doing cocaine are the foreigners. You get a gram for bux. The Colombians stick to their local rum or aguadiente.

The one tough aspect to travel throughout Colombia is the expense of the buses. Where you can cross all of Nicaragua longitudinally for $15 - 20, from Colombia's Caribbean coast to Bogota, only half way though the country it's already $60. A lot of people find cheap air passes in surrounding countries and thus fly it through Colombia, saving tons of time and avoiding bad roads and dangerous routes - but seeing nada!

In the what-comes-your-way-will-be-good dept.: I met a Bogotano with a car in Cartagena who was heading to Bogota via Medellin and who was looking for one more person to split gas expenses. Did I want to go? Yes!

This was Alexandro (yes, popular name), the least-macho Latino I've met down here. Sometimes I surprise myself at how calm I am with all the hisses, the sexual comments, the staring at tits and pussy, the general harassment, as we call it in the states. I continue to refuse to welcome it as natural and acceptable, but I've come to know that it does happen and will happen. I've known it for months because I see it over and over again.

Alexandro, who was studying economics at a university in Germany, was on a different wavelength. He could talk Pablo Escobar. He could talk Ropa Vieja, a Colombian culinary fave of shredded beef. Best of all, he could talk while looking at my eyes or at the road. I'm serious about that "tit and pussy" comment. So many guys down here talk to my chest. I feel really embarrassed for them. Or I'll walk down the street, eyes are very focusedly trying to figure out what's in the zipper of my pants. The more obvious the better, it seems.

I shared an interesting conversation with Alexandro about this. Just before I got into the car to leave Cartagena, I got the usual lip-smacking, kissy, clucky, hissy noises from a group of men intent on watching my every move. I rolled my eyes to Xandro and let out a "Geesh, Los Hombres! I wanna kill 'em all!"

And he said, "Yes, but deep down, you really like it, right?"

I was shocked out of my gourd. "Absolutely not," I replied.

I explained to him that I don't need overt sexual advances to make me feel good or proud of being a woman. He explained to me that it was understood that Latinas may outwardly ignore the comments or even shoo the advances in 'anger', but all the efforts of the males was indeed taken as a compliment.

There are some cultural differences that seem so impenetrable from the outside...

And one more cross-related note: All the people getting on buses around here cross themselves before taking a seat. Kids, adolescents, adults, seniors - everybody. It always make me smile in weird way to see it, as though I'm unsure to comment on Catholicism in Latin America or the reckless habits of drivers of public transportation.

I used to work in an art store and when I wasn't on one of my 4 hour paid lunches, I was in charge of their framing department. Every time we would get a large order of oversize frames I would stack them out on the sales floor in a way so that there was a hollow section in the center of the pile that I was able to sleep in, and it even had a sliding "box door" for easy entrance and exit and it looked as if it was a solid mountain of heavy boxes... of course, as this was going on, other employees were in the back room making plaster and rubber molds of their dicks and boobs and placing them in the shelves for customers to find at random... oh and let's not forget the

really cool "smash the new merchandise in the box and blame it on the shipper game".

Needless to say, the store had lousy management, attracting lousy employees only to close down 1 year later... boo hoo, an the more incentive to tell shithead customers to fuck themselves to their faces.

Please send us your story about a job you've had, good or bad, or some scam or revenge thing you or a friend or co-worker pulled in order to maintain their sanity, dignity, or ability to keep on going. All stories will remain anonymous. Address to 'Hand Jobs' c/o MRR.

"Your last column was really over the top." Beth catches me on the telephone one evening. "You actually want people to go postal at the workplace?"

"As long as it's against their superiors, you betcha." I growl. "Shoot who you work for, not who you work with."

Beth's an old friend, but she does have these annoying bleeding-heart liberal, quasi-pacifist tendencies. Normally, I'd ignore her remarks, or I'd dismiss them with a joke, or I'd remind her how "Lefty" Hooligan is a pseudonym representing a pure political "type." But I'm feeling cranky and obstreperous from a long day of wage slavery, so I give her a hard time.

"So, you're advocating that workers attack their bosses." Anger is creeping into her voice.

"For a start." I continue my provocation. "I also want workers to bash the rich."

"The rich are people too." She chides me. "They have feelings just like you do."

"I certainly hope they have feelings." I snarl. "When the workers take away their property, wealth and power, I want the rich to suffer."

The conversation did improve, once I got into a better mood. Realizing what it means to be a worker under capitalism has always been the source of my foul attitude. So, let's talk about why I hate capitalism.

Let's start with the question: What is capital?

Capital comprises not just the means of production with its attendant machinery and technology, but also invested money and that portion of profit that is reinvested. The expansion of capital is the most basic feature of capitalism. Capital exists to reproduce itself, plus a profit. Much of this profit is then reinvested so that this larger block of capital again reproduces itself, plus a profit. Despite the complicated reality of business cycles, this basic growth cycle is the essence of capital, and of capitalism. Look at it closely. What do you see?

Cancer.

Unregulated, unending growth is the essence to both capitalism and cancer. But where does capital come from? From the expropriated labor of workers. According to basic bourgeois economic theory, there are three fundamental factors of wealth/value production in society; land, labor and capital. Marx understood that labor was needed to work land in some way in order to make it productive, and he also realized that capital and profit were attained by capitalists not paying workers the full value of their labor. This, in the quickest of thumbnail sketches, is Marx's labor theory of value and in particular the notion of surplus value. Marx contended that labor produces all value and all wealth in society, further insisting that capital arises through a process of exploitation in which a capitalist class (the bourgeoisie) extracts surplus value from a working class (the proletariat) by not giving the workers full value for their labor.

How does the capitalist class manage to get away with this?

By claiming to own the two factors of wealth/value production—land and capital—that labor either augments or creates. Indeed, this ownership of what can be termed "private property" in general, and the means of production in particular is what defines the capitalists as a class. Workers own only their labor, which they must sell to the capitalist in exchange for wages, and this lack of private property ownership is what defines workers as a class. The workers exchange their wages for the basic necessities of life, and they are kept from challenging the capitalist class's ownership of private property, or from "expropriating the expropriators" by the power of the state; the police, secret police and military all of which defend the property and interests of the capitalist class. As I keep emphasizing, the state is not merely the monopoly of legitimate violence in society, it is also the principal instrument of bourgeois class rule.

Alienation and repression are the consequence.

Alienation is actually a central aspect of human life. When a craftsman creates a piece of furniture, or when an artist paints a picture, the completed objects in which they have invested their labor stand outside of them and confront them as things independent of themselves. The piece of furniture and the picture are alienated from their creators, but this is a positive alienation in that the craftsman and artist still control what they've created. They can change their work, transform it into something else, or smash it up. When workers sell their labor for a wage, they lose that control over what they create. The things they produce with their labor stand outside of them and confront them not just as independent things, but as hostile forces they no longer control, objects that contribute to their exploitation, and commodities that they must then purchase back with their wages.

The use of the state—democratic or totalitarian—by the capitalist class to enforce this reality extends even to denying workers effective ownership of their labor. The working class strategy of collectively withholding labor, either in individual enterprises as strikes or society-wide in a general strike, is permitted by the state so long as it does not fundamentally attack the position and power of society's capitalist class. So while an individual worker can choose to withhold his or her labor and then starve, workers are severely limited by the state in doing so collectively, for fear that the interests of capital will be harmed. Using the historical example one more time, the intense post-war US strike waves of 1919 and 1945-46 were brutally crushed by use of the military and red scares.

State repression, alienated work, exploited wage labor, bourgeois class control, cancerous growth; these ain't capitalism's worst crime.

Our very ancient, hunter-gatherer ancestors (and many current aboriginal peoples) worked around 15-20 hours a week to get all that they needed in order to survive in a relatively classless, stateless society. The farmers of the sedentary agricultural societies that occupy most of recorded human history did some 30 hours of labor a week to make ends meet and support various types of statist class society. As workers in modern industrial/post industrial society, we toil 40, 50, 60 hours a week for someone else just to get by, pay for the police to beat us up, and keep the rich in the style of life to which they are accustomed. The capitalist class has perfected the theft of our very lives. Eight hours a day, forty hours a week, for some forty years of our lives! If we're lucky!

And you wonder where my bad attitude comes from.

There's a strain of libertarianism out there (as in Libertarian Party, *not* libertarian socialism), an oxymoron calling itself anarcho-capitalism that jumps in right about now to argue that it is government that corrupts capitalism. All our social problems would be solved if government were abolished and capitalism given free reign. These folks go on to suggest that communities can purchase police, prison, court, and other governmental services from private companies in a free market.

If the present US government (which by the way is already bought and paid for by corporate capitalism) is ever abolished in some quixotic anarcho-capitalist revolution, the Fortune 500 will buy and install a new government, complete with police and military, in the New York minute after that revolution. The capitalist class, the biggest among them, have never believed in *laissez-faire*. John D. Rockefeller had his competitor's oil wells dynamited when he couldn't get laws passed against them. The capitalist class as a class has also seen in the state the means to protect their sacred institution of private property, one that anarcho-capitalism worships with equal fervor, from those "leveling masses."

The capitalist class wants and needs the state to keep the rest of society more or less subjugated and reasonably orderly.

I've talked in previous columns about the need for a thoroughly communist anti-

statism. In the above tirade, as in the past I've emphasized that bourgeois rule relies upon brute state power. Military force and police violence, while necessary, are not sufficient to rule society however. At the very least the state needs the tacit consent of the governed. The state requires a sense of legitimacy, which translates into the governed believing on some level that the state has the "right" to rule. Weak governments that nevertheless had strong legitimacy among their people (US in 1789) have frequently survived whereas states with extensive police and armed forces (USSR in 1991) have often collapsed after they lost their "right" to rule in the eyes of their subjects. The use of force can go only so far in keeping a governed population in line. The state requires the cooperation of the governed population to some degree in order to continue to rule.

Undermining the legitimacy of the powers-that-be then is a part of anti-statist organizing.

I stress the connection between the capitalist ruling class and state power because to take on the former is necessarily to take on the latter. And historically the weak link in the armor of state power has been the military. The police obey whoever's in power, eagerly siding with the status quo as a dog protects its master. "[T]he police have invariably obeyed the existing political power in the state completely irrespective of the political tendency within the state," Adolph Hitler once keenly observed in his own rise to power. Perhaps because military conscription draws more democratically from the broader population, or maybe the military's myth of "protecting the country" (as opposed to defending the ruling class) has something to do with it. In any case the military rank-and-file time and again have turned upon their masters and backed revolutionary social forces. From the revolt of the Russian sailors on the Potemkin in 1905 to the Wilhelmshaven uprising of German sailors in 1918, from the massive mutinies, fraternization and desertion of Russian, French and German soldiers during the first World War to the insubordination, fragging, and race wars of the US military in Viet Nam; disaffection and rebellion in the military's rank-and-file have helped to challenge the powers-that-be in revolutionary times.

Encouraging the disintegration of the military is a particularly iffy strategy however. In the cases mentioned above there was disaffection among military officers as well, which often took a decidedly fascistic bent. General Kornilov's unsuccessful August 1917 Russian *putsch* and the *Freikorps* all-too-successful suppression of the German workers uprisings from 1918 to 1923 come immediately to mind. Overused examples in my columns, so let's consider the case of Allende's socialist Chile (1970-73), Popular left-wing disaffection in the military never reached a point to counter the power of the generals who, under Pinochet, staged a successful rightist military *coup d'état* against a quite powerful yet unarmed social movement in the streets.

Given that the state is simultaneously the monopoly of legitimate social violence and the executive committee of the capitalist ruling class, taking it on is not going to be easy. Last column I provided a list of actions workers could take, mostly on the job but occasionally in the community. Because the workplace is the private property of the bourgeoisie, it has none of the guarantees such as freedom of speech and assembly, privacy and due process associated with society as a whole. On-the-job revolutionary class struggle by the proletariat thus takes on a more clandestine, guerrilla character. Work remains a main arena of struggle against the state as well as capital however because as organized working class actions have an adverse effect on the ability of the capitalist class to earn profits and run society, the state will intervene on capital's behalf to contest and crush the working class's social power. That's a given.

The streets always parallel the workplace as a field of action, where the presence and power of the state is much more obvious (cops, National Guard, military, etc.). Street actions are a part of the "public sphere" and are more widely practiced: leafleting and soapboxing; press conferences, vigils, pickets, demonstrations, marches and rallies; guerrilla theatre, civil disobedience, direct action and monkeywrenching; streetfighting, riots and rebellions. There have been various organizing manuals produced by progressives in the past four decades describing the nuts-and-bolts of many such street actions, beginning with the legendary '60's *OM* (for THE *Organizer's Manual* natch), the mother of all such projects. Although far too pacifist for my tastes, the *Resource Manual for a Living Revolution* (Virginia Cooper et al; $17.45 postpaid; New Society Publishers, 4527 Springfield Ave., Philadelphia, PA 19143) is quite detailed, covering the organizing how-to and things like group dynamics. Abbie Hoffman's *Steal This Book* was intended to be a Yippie version of the classic organizer's manual and was reprinted recently by Four Walls Eight Windows ($7,95; 39 West 14th St., Rm. 503, NY NY 10011). Mostly out-of-date, and often quite silly, nevertheless the book has some basic organizing info, including rudimentary streetfighting and riot skills. Whatever you do "in the streets" or in your workplace, remember one thing; things go better with self-organization.

The power of organization can't be understated. I can't tell you how many times I've sat through a meeting of 50-75+ very diverse, very opinionated folks, complete with fully democratic process and duly elected chair, only to watch a handful of articulate, well-organized people actually take over and run the meeting. I've seen a handful of leftists, rightists, even anarchists accomplish this very simple feat. I've *been* one of that handful on occasion. Simply put, a small group of individuals with clear and common goals can frequently outmaneuver large meetings with as many opinions as those in attendance to set the agenda, define the issues and more often then not decide the policy. The small group doesn't even have to conspire in the formal sense of that word, eg. plan ahead to control the meeting. All they have to do is have similar goals, come prepared on the issues, and be willing to speak up and argue for their points. In an unorganized mass, an organized force often prevails. This applies as much to social revolutions as to leftist meetings; a lesson that Bolsheviks, then and now, understand all too well. The alternative, at least for social revolution, is to break up the mass into a number of self-active, self-organizing collectives; a minor variation on my theme for the past two columns. You *know* how I feel about meetings...

This column's jumped around a bit so it's time to bring it to a close. Next column, not so abstract, okay? Now here's...

...ALL THE NEWS THAT FITS...

CORRECTION... Arthur Scargill is no longer a member of the British Labor Party as I mentioned three columns ago. As of 1996 he has thrown his weight behind the electoral, trade-union based Socialist Labor Party to carry on his dream of rebuilding Britain's welfare state and renationalizing everything privatized by the Tory's. What a snooze...

MORE MEXICO NEWS... Karl Koons strikes again with two articles from the *San Diego Union-Tribune*. Mexico's still ruling PRI no longer holds a majority in that nation's largely rubber stamp Chamber of Deputies after the July elections. The rightist PAN and leftist PRD as well as two other minor parties won 261 of the 500 seats, but when they tried to hold an inauguration in August, all 239 PRI delegates boycotted the event (8-31-97, *SDU-T*). A hint of things to come? The PAN and PRD are actually succeeding in working together on some key issues, such as electing a common presiding speaker and reducing the unpopular national sales tax (8-24-97, *SDU-T*), but whether they can hold that unity effectively challenge the centralized power of the Mexican presidency in the long term from their bare majority position in what amounts to the lower house of the Mexican legislature is dubious...

OASES... I still consider the net an interactive equivalent of the vast TV wasteland, but I can recommend a couple of interesting sites. For a second mention, check out http://www.geocities.com/~johngray/ for a good straightforward chunk of the left communist milieu, heavy on theory and the classics. It has links to current publications and organizations. Http://www.diggers.org/ gets you lots of archival documentation associated with the San Francisco Diggers. They considered Tim Leary a charlatan, gave out free food in Golden Gate Park, opened free stores in the Haight-Ashbury, mercilessly criticized the hip merchants of that psychedelic ghetto for their greed and hypocrisy, and buried "Hippie" after the "Summer of Love" with their declaration of Freeman. RIP Emmett Grogan...

COLLECTIVE ACTION NOTES has another information packed issue out; #13. The class war in Liverpool, England, France, India, Canada, Hungary and Sweden are covered alongside theoretical discussions on organization, against work, and other debates in the ultra-left milieu. Lots of excellent revolutionary resources. Again, a job well done. *Collective Action Notes* #13; $/£1.50-1 issue, $/£7-4 issue sub (includes pamphlets & bulk issues upon

request); POB 22962, Baltimore, MD 21203.
PERSONAL PROPAGANDA... I can be contacted at hooligan@sirius.com. My book, *End Time*, can be purchased from AK Press (POB 40682, SF, CA 94140-0682) for $10. Keep sending me your newsworthy items and interesting news clippings c/o MRR.

GRAMPS' LAST CALL: The Elderly Make Way for a Brave New World

The Man in the Box was yapping again, trying to make his usual inside-the-Beltway pap sound important. "Under the welfare reform bill President Clinton signed last year," he said, "legal residents who haven't yet become American citizens will lose their SSI benefits. Catholic and Jewish groups are expressing concern that many of the 320,000 elderly immigrants who became disabled after entering the United States will commit suicide upon finding themselves without any source of income."

"Turn that shit off," I demanded. "Why can't 'The Simpsons' be on every night? Damn Matt Groening's lazy ass!" My estranged wife came in, glanced right through me and slowly petted our rabid cat with that glazed-over stare that comes from far too many years of marriage. I killed the power and watched whatshisface fade into a tiny blue hole at the center of the screen.

That's when the phone chirped. "Why can't phones ring anymore?" I yelled at no one in particular. My wife had already gone off to her third job, separating tobacco leaves by size and color. I picked the thing up.

"Hi, Frederick," said a gravely voice. I hate it when people call me by my first name. "Hi, Grandpa."

"Listen, Frederick—"

"My name's Ted. Please call me Ted. Ted Ted Ted Ted Ted."

"Okay, Fred, whatever you want. Anyway, I'm sure that you've heard about how they've eliminated my Supplemental Social Security payments."

I took a deep breath. "It serves you right, too! How come you couldn't manage to become a citizen after being here over 50 years? Clinton is right: Legal immigration is killing America and home taping is killing the record industry!"

Grandpa sighed. "I could never remember those Amendments and that Bill of Rights stuff. Besides, it's not like it was back in France, where the political parties are all different. I didn't see the point of going to all that trouble just to vote."

"Christ, gramps! The Supreme Court forgets the Bill of Rights all the time—and you don't see any citizens voting, do you? But still, they did what it took to become real Americans!"

"Citizens were born here," Grandpa said.

Exactly my point!" Finally I'd scored with Mister-I-Shot-120-German-Nazi-Bastards-Before-You-Were-A-Thought-In-Your-Father's-Balls.

"Um, Grandpa, is there any particular reason you're calling me? It isn't Sprint Free Fridays today, you know, I inquired testily. (*Reds: The Director's Cut*, with extra footage in the gulag, was on TV that night.)

"As a matter of fact, yes, there is. I've decided to kill myself. This is goodbye, or as we green card holders prefer to say, *adieu.*"

So much for the movie.

"I've thought it over carefully," Grandpa went on, "and I discussed it with my friends. There's 47 of us. We always worked hard and never bothered anyone. If someone had told me not to wear a tie near the high-speed presses down at the *Trib*, I'd *still* be working! Now that we're losing our SSI payments, we'll have no way to support ourselves. Rather than become a burden to our children and grandchildren, we've pooled what's left of our cash after paying for the nursing home to buy poison. All of us resident aliens are throwing a big mass-suicide bash tonight at the senior citizens center. We'll play checkers, tell World War II stories and tie on a few dirtnap cocktails. I don't play golf, so I had to borrow some orange pants."

"That's really dumb," I pointed out.

"Maybe, but it's not as stupid as slowly starving to death because your country doesn't have the guts to shoot your ass in the head."

I rummaged around my brain. Finally I found my compassion module, lying around next to some old Gary Glitter Band lyrics and my third grade math homework.

"Look, grandpa, you don't have to stuff yourself with Seconals. You can come live with me. Or I'll send you some money. Clinton doesn't want you or your friends to die, he just wants to spend that $10 billion on some asteroid shield program!" I had never been more sincere about anything in my life.

"He can have it," said the man who had had sex with the woman who became my grandmother. "And he can live out the rest of his days knowing that hundreds of people who were very nearly Americans are dead at his hands." Then he hung up.

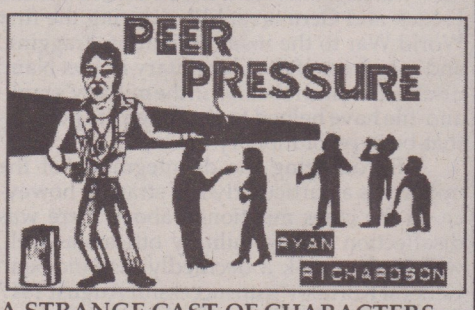
I would've called back, but the batteries in my reservoir of compassion had died. Besides, my wife had returned from family court by then. She'd rented a video! I *love* Rudy Ray Moore.

Cynical Self-Promotional Capitalist Bullshit: In a moment of incredible stupidity, Workman Publishing agreed to put out one of those Page-a-Day calendars (the ones you tear off every day) of my cartoons. Those of you who want to see my shit every day should pick up the 1998 "Is There Life Before Death?" calendar at any bookstore. (If they don't have it, they can order it.) Get it now the way this thing is selling, there definitely won't be a 1999 version.

Cynical Self-Promotional Capitalist Bullshit. Part Deux: All the major bookstore chains-Borders and Barnes & Noble, to be specific-refused to carry my new book "Kill Your Parents Before They Kill You" because of its "outrageous" title. It seems that the stores are afraid that someone will off their folks and sue them for carrying the thing. Pretty amazing for 1997 America, but there you go. Anyway, as a result the publication date has been delayed until April '98, and the new title is the much lamer "Revenge of the Latchkey Kids." To their enormous credit, my publisher, Workman Publishing, was seriously pissed off and offered to go to press anyway with the old title, but without distribution in mainstream stores no one in the Midwest or the deep South would ever have gotten to read it, so I agreed to the title change. On top of that, it's by far the biggest thing I've ever done, and I wanted as many people as possible to be able to steal it from their neighborhood store. At least the chains didn't try to dictate what was inside the book Still, this brings up some troubling issues of censorship that I'd never encountered before despite writing and drawing cartoons that contain controversial matter, and it bothers the shit out of me because it's the first time I've ever conceded to corporate bullshit, even though it's a relatively minor concession.

My graphic novel, "My War With Brian," about getting my ass kicked by an asshole in junior high school, will come out as scheduled this April from NBM.

Did Your Parents Fuck You UP? I'm starting work on my next book, which is about how divorce affects kids. If your parents are divorced or separated, I'd love to hear from you about the whole experience and how its changed your life, both for better and for worse. I promise you complete confidentiality—and an amusing reply—but I may ask you for permission to quote you in the book if you have something interesting to say. Mail to: Ted Rall, P.O. Box 2092, Times Square Station, New York NY 10108, or e-mail TedRall@aol.com



A STRANGE CAST OF CHARACTERS.... There's no better place to "people watch" than at the local record swap especially when most tables have Olivia Newton John promos instead of rare punk rock. Time to sit back and check out the regulars (sic). I kicked myself for not bringing the camera... I'm not sure how long some of these characters can last. Let me introduce you to some of the crüe:

CONFUSED MAN - No matter what hour, no matter what table, Confused Man's face is twisted into a mess of bewilderment. At a previous show, he had a walkie-talkie head-

set which only seemed to exacerbate his problems. I have yet to seem him buy a record. We think he's from San Antonio.

THE SCARECROW - The favorite. This tall feller really let us down last weekend. Unlike all previous shows, he was NOT wearing leather pants and spurs. The self-made tank top and saggy cheeks were our only consolation. Nothing inspires a feeling of normalcy more than the sight of the Scarecrow. Logic dictates that Oklahoma is the place he calls home.

BELLY ROCKER - Safely described as a pumpkin on stilts, the Belly Rocker's long hair, plethora of tattoos, and rather impressive gut solidify his image as a rocker. We've watched the belly grow over the years, but it seemed in top form this time around. The jelly roll extended a good foot over the belt and past the Guns & Roses t-shirt and could be seen bouncing at least 20 yards away. Deals mostly in "limited edition" vinyl from the worst metal bands.

JAPANESE "MOP UP" CREW - A noticeable increase of Japanese chaps at this last show. While we amateurs walk around with a simple record bag, most of these folks had suitcases with wheels... I'm not kidding. Just pray you hit the tables before the Moppers do, or you'll be left with dick in hand. I impressed my friends by blowing a grand at a table only to be eclipsed hours later by an extremely polite Japanese fellow running up twice my tab on stuff I left behind.

PEAKE - Cut offs, white t-shirt, black socks. If you see him in anything else, send me a photograph, and I will send you the rare record of your choice. Infamous for his local line of perfumes that inevitably permeate the convention. Apparently he was normal until the emergence of CDs left his mind a mangled heap. Currently resides in his record storage space and has asked to "borrow my shower" more than once.

THE SWEDE - The funniest guy at the place bar none. Sometimes I buy or trade with him just to enjoy a few more laughs. Choice phrases include "This is a cruel record", and "I am a believer in rare records". Carries a puke green Sesame Street record player, so you can hear punk records the way they were meant to be heard. Just hope you get the "nice price" mark-up of $300 instead of something worse. Quite the opposite of our Japanese friends, he's the last one to arrive, first one to leave.

NORMALS DORK - So you used to sing for the Normals, huh? Far from impressing me, it makes me want to smash your face even more. I spend $135 on two records at his table, and he still has the gall to haggle over the price of my new release (asking price: $6). "I could do $5. I might go $6 if it was taken from master tapes." Never misses an opportunity to mention his brilliant career as shithouse singer for New Orleans' finest new wave outfit.

THE BACKLASH....

Not to be outdone, the Euro scum are cranking out more bootleg obscurity compilations than you can shake a stick at. There's the hijacked Bloodstains series which covers Europe + UK (two volumes, two sources — haven't heard volume II) + Norway + Denmark + Finland. The Bloodstains LPs have the complete singles and are hit and miss like some of the later Back To Front volumes. Caveat emptor.

In stark contrast to the compilers of the recent KBD #17 (Euro wannabes who put together a slightly flattering "B-sides" continuation of the "All American Punk, No Foreign Junk" volumes #8 1/2, #9, #12 that is, nonetheless, good), the compilers of KBD #200 (rare punque Francais) and Killed Dy Death #201 (d'Italia) are much less obsequious in their approach. The "strictly no American junk" announcement on the back cover of both volumes assures the aficionado that the purchase will be mediocre at best. These folks have dug up some serious obscurities, but most of 'em deserve reinterment. I think a better idea for the French volume would an A-side with Gasoline's "Killer Man" repeated four times and a B-side with the Guilty Razors repeated four times... oh wait, the Guilty Razors weren't really French? Doh! The notes for the Italian volume acknowledge the barrel-scraping nature of the song selection (at least they're honest), though this volume does have its moments. Looks like the legacy of the KBD series will end with a whimper instead of a bang, my friends.

On the other hand, we have my favorite of the recent Euro comps: Feel Lucky Skunk? The FLS LP is "all Dutch junk" and worth tracking down since Holland has a lot more to scream about than Italy or France. I was initially drawn in (ha ha) by the incredible artwork. There's nothing better than national stereotypes to sell punk rock, no? At least these guys have a good sense of humor. Thankfully, a lot of the shithouse mod and pop filler found on some other recent comps (Break The Rules #8 comes to mind) does not clog the grooves. Though far from a barnstormer, there's plenty of tuneless drivel and semi-memorable punk rock from the windmill crowd. I never saw Punk Rock From Holland since it was so limited (300?), or I'd make a comparison. Unavailable comp of unavailable records... great idea, you fuckin' dolts. Yawn.

Felix Havoc Fin De Siecle Angst part 2

So you got your records from the pressing plant. You invite the whole mob over to fold lyric sheets and stuff records into covers. Hours later they sit neatly piled on the floor two thousand copies that are gonna take the world by storm. You've put countless hours into writing, rehearsing and recording these tracks, labored over the artwork and sweated to earn the cash to pay for the pressing and record sleeves. It took longer than you thought, and cost more than it should but now your record is out and ready to ship.

Herein lies the clincher, ship to whom? Although your record may or may not be the masterwork you feel it is there is a lot of competition. Hundreds of records are released by bands and small labels every month. All of them vie for the consumers attention. How then do you get your record into stores and how do you get paid for it once it sells. You send out copies to the fanzines you read regularly and it gets good reviews. Your record sells a few hundred copies locally in stores and at shows. You mail out samples to the distributors you see advertizing in your favorite fanzines. Several write back. They'd love to take your record, only they can't but them off you, you gotta put them on consignment. This makes sense, you send them a hundred records and they pay you for them in 60 days (or 30 days, or 90 days) or as they sell. You send the records. They sell well, the distributors ask for more. You ship out the last of your copies. Only a little money trickles in. You run out of records, its time to repress, maybe head back to the studio. You write the distributors, you call, you fax. Money seems to be tight everywhere all the sudden. It takes weeks of cajoling maybe months or years to finally get paid. Some distributors move, or go out of business taking your money and unsold records with them. Disillusioned at the failure of the DIY punk movement to keep its house in order you opt for the easy way out and let a big established label do your next record. No hassles, just royalty checks in the mail and someone else deals with the distribution headaches.

Repeat this scenario but substitute the small label for the band, several releases out but always having trouble getting paid by distributors. Its so hard to come up with the money to do your next release as nice as you'd like to when you can't get paid for your last few releases. Eventually you opt for the easy way out and let a big established distributor exclusively distribute your label. No more headaches collecting from distributors, just checks in the mail.

I run a small label Havoc Records. I've put out 13 7" with several more in the works. The biggest headache for me has always been getting paid for my records. However, I feel that in order to remain a truly independent label I am required to do all my own distribution. Punk record distribution is a very unique and tricky business. The band or small label has to give up their records on the promise of payment when they sell. I can't really think of any other business that works on such a consignment principle. Consignment gives the distributor the opportunity to build up a working inventory with very little cash investment, sell the units to stores, take their mark up and then pay the label. This seems like a reasonable system except that almost every band and label I know has had trouble getting paid for their product. Very few distributors are willing to pay for releases up front, usually only if its a real hot item that they know will sell right away. The irony of

this is that the stores and labels/bands have to drop real money as does the consumer. The catch-22 is that if you decide you are only going to distribute your record cash up front you will soon find very few distributors willing to gamble on your record, especially with so many other releases coming out every month to choose from. So you sit with an unsold pile of records in your practice room. Most labels I know only manage to get paid when they have a hot new release coming out that the distributors want. You can try to market it to stores yourself (very time consuming) or you can play the game. I've been playing that game for some years now and I think that a buch of smart kids like us have got to be able to develop a better system of distribution without becoming heels of the running dog corporate system.

A lot of shake ups are going on in distribution right now. If my memory serves me this happened once before when Systematic, Rough Trade, Toxic Shock, Disorder and several other distributors either threw in the towel or re-oriented their business in the mid/late 80's. Could it be that the MTV inspired popularity of punk in the 90's has started to wane enough that the field has grown too crowded and only a few distributors will hang on for the next few years? One big trend lately is for smaller labels to sign exclusive distribution deals with bigger distributors. Likewise a lot of bands as they start to get popular, give up on releasing their own material and sign to a bigger, more established label. I think that this is a bad move as it increases centralization, encourages commercialization and hurts the independent spirit of the punk underground.

As I said before to me part of what keeps a label independent is controlling your own distribution. To me the hard work of releasing and selling a record, printing T-shirts and fixing shitty old vans is what keeps it real. But, with the frustration of working a full time job, playing in a band and trying to run a label and distribution I can see how attractive it must be to get with someone elses program. The current trend of increased centralization hurts small labels and bands in that bigger distributors are looking for marketable labels to sign up as exclusives. This of course leaves out in the cold the less marketable bands and opens the door to commercializaion and trendmongering. Thus a vacuous but cute band with sweet catchy ditties gets picked up along with their label while a bunch of pissed off intellecutuals protesting or drunk guttersnipes mouthing off do not. This helps to depersonalize and depoliticize punk music by reducing it to formulaic interpretations of what is "in" at a certain time. Pop punk (or ska punk, or pogo punk etc) is big so labels and distributors fall over themselves signing up bands that fit a pre-concieved image of what will comprise this trend. Musicians eager for a deal gear their look and sound to fit that ideal. They avoid controversy or anything that might hurt their image. Ideals, anger or a stance take a back seat to a carefully concieved image and sound that unsuprisingly sounds and looks a lot like everything else on the market.

I once thought that having and exclusive distributor was a good idea. As I travelled around the country on tour I stopped at every record store and looked for my releases. Most stores had none. This because they either didn't order from my distributor very often or they never ordered from them. This pushed me to diversify and send records out to lots of distributors. I started getting records out to more and more stores, but keeping up with it and getting paid gets harder all the time. (Right now there are several distributors who owe me money which are long over due. Some are making and honest efffort to pay, and keep in touch, sending money when they can, this I appreciate. Other distributors avoid or ignore numerous letters, calls and faxes. So far I've avoided naming any names in this column. I won't run down a list of who owes what this month. However, if you owe Havoc records money and I havn't talked to you lately PAY UP or get in touch.) Using more distributors gives you a better coverage in stores because many stores only order from one or two distributors regularly, especially if they are a bigger store with a small punk selection. If you choose to sell exclusively to one distributor you will narrow your market coverage and probably also loose control of pricing and perhaps manufacturing your releases. You may also find outside forces influencing what you choose to release. I for one choose to keep a day job that will support my lifestyle rather than be pressured into making a living off of hardcore. I feel this would force me to determine what records I would release based on marketability and the process of commercialization I outlined above.

While we are on the subject of centralization did you ever notice that most of the popular bands of the early 80's started their own labels, mostly from necessity. Once these labels were in place with a popular band to guarantee salesand exposure they branched out and helped younger bands from their own scenes release records and gain exposure. You need some examples? Dead Kennedys-Alternative Tentacles, Black Flag-SST, Seven Seconds-Positive Force, Teen Idles/Minor Threat-Dischord, Subhumans-Bluurg, Crass-Crass, Conflict-Mortarhate, MDC-R Radical etc. It would seem that this was driven primarily by the lack of existing labels willing to give hardcore a chance as well as the political motiviations of many of the bands. Bands like Dead Kennedys and Black Flag got screwed by IRS and MCA and I thing some people took that as a lesson that for hardcore to survive they would have to do it themselves. In our time there is an abundance of labels big and small and it is easy, perhaps too easy, to put out a record. A lot of the bands I mentioned above were playing to large crowds and selling 10,000 or more copies of each record (in the days of one format, the superior format, vinyl)yet were still part of and independent scene. These days it seems like as soon as a band gets a whiff of popularity up their nose its a bee line to a major label and an MTV career path. The economic muscle popular punk bands have today could be used to support their cousins struggling up from underground instead it is going into the bottom rungs of the corporate rock establishment.

I'm being auditted by the IRS right now and I was recently arrested for weapons charges. Next month I will talk all about my struggles against the man.

Two of my friends knew there was something wrong the first time they met him. He was trying too hard to impress them, they said, and he needed to be the center of attention all the time. I didn't believe it. I assumed he was just nervous and eager because he was new in town. I told myself he bugged me because I wasn't used to anyone being so straightforward about their attraction to me. I thought then that my uneasiness around him was somehow my problem. But I know now that the problem wasn't some mysterious prejudice I harbored against this guy; the problem was that he was pushy and invasive, and that I let him get away with it.

I certainly wasn't expecting it when I first met him. He came to our first Food Not Bombs lunch, riding up to talk to me and someone from the IWW on a bike covered with queer pride and Crass stickers. He was 36, an experienced labor and housing activist, a fifteen-year vegan, a war-tax resister, an atheist studying to become a rabbi... not to mention tall, dark-skinned and built like a dancer. He'd just moved to town from Seattle by way of Philadelphia, and he was interesting and smart; I talked with him for awhile and told him that some of the kids here would show him around or hang out sometime. Months later I regret my casual flirtation and what he referred to as my "Midwestern friendliness." I wonder how much it left me open to his invasion.

The storming of the beach of Sheri Gumption began two weeks later, when he showed up at a demonstration against Borders (whose evil headquarters are located in our fair city). I invited him and David, another FNB coordinator, to a party later in the evening. On our way there, he breathlessly confessed to a dream he'd had previously of the three of us in bed together. The only problem with this scenario, I later realized, was that he hadn't met David until that afternoon. The "dream" should have been my first inkling that something was not quite right. That week he stopped by my house wseveral times with bottles of wine, offers of backrubs and gifts of things he "didn't want," from expensive natural sunblock to a hiking pack

for my trip to Brazil. When I didn't fall immediately into bed with him, explaining that I thought he was attractive but that I was negotiating the monogamous aspect of my current relationship, he called me three times that week to find out if I'd "talked" to my boyfriend yet.

I knew there was something weird about the pace at which he expected things to happen; we'd hung out only a couple times in slightly more than a week. The pressure annoyed me, but when he wasn't overzealous he was interesting, so I convinced myself that it would go away. I was pleased to meet someone with experience in both the punk scene and radical politics, and I was also somewhat intrigued by the idea of sleeping with someone who'd been having sex almost as long as I'd been alive. Despite my reservations, the day before he was leaving for a six week trip to New York and the day after negotiations with my boyfriend got me dumped, I fucked him. It was a decision I regretted before the night was over, and I was relieved when he left town the next day. Without his constant pirouetting and pushing, I gained some perspective. I was bothered by the blatant manipulation that got him into my bed (the old back massage ploy), and even more by the fact that I went along with it. I also realized that he'd disregarded my expression of concern about the power imbalances between us (his age and experience, my history as a rape survivor); he'd even argued that there weren't any power dynamics at stake. I was disgusted with him, and disgusted with myself.

My suspicion and distrust hadn't change by the time he returned to Ann Arbor, but his tactics had. Perhaps sensing my irritation, he became alternately ingratiating and whiny. He called incessantly, even after I told him that I'd call when I had time, and brought me more gifts, including, of all things, a twenty dollar garlic press. He bought albums because they reminded him of me, begged for a copy of a picture of me, and started coming to Food Not Bombs meetings, enthusiastically taking on mountainous tasks. Meanwhile, he related for me the various personal tragedies that had befallen him: his recent divorce, his best friend's suicide, his homesickness, loneliness and depression. And I, despite my repulsion, felt too sorry for him to tell him to go to hell. Even though I stopped returning his calls and avoided being trapped in a room alone with him, I minced around my feelings, delicately phrasing my discomfort in hopes that he'd get the hint before I had to resort to being cruel.

It was an unrealistic expectation at best. Less than two weeks after he'd returned from New York, he announced that he was falling in love with me. For once I was completely blunt, telling him it was impossible considering the limited time we'd spent with one another and the fact that he hardly knew me, not to mention that he was dealing with issues that might make him miscalculate his feelings for me. I went on, explaining that while I wanted to be his friend, I missed my ex terribly and didn't think further physical intimacy or a relationship were exactly options anyway. Because he didn't hear what he wanted, he argued with me, analyzing everything as if it might change my mind or my assessment of the situation.

He soon became demanding, as if his confession had magically conjured some sort of relationship between us. I once casually mentioned that I'd probably stop by his house with a friend, but he was asleep by the time we arrived. The next afternoon I got a panicked phone call, demanding to know what time we'd stopped by. He decided to quit Food Not Bombs that night, claiming that we all had our own friends and didn't make him feel welcome, the subtext being that I had my own friends and didn't need him. Later he dropped off a CD he'd bought me, accompanied by a note signed with a broken heart; it was followed by an email message further elaborating upon his emotional predicament in stunning, pathetic detail. He enumerated the times I'd made him cry in just the past two days, from my failed attempt to visit to not having time for a telephone discussion that afternoon, in a calculated attempt to portray me as heartless and make me feel guilty for not returning his irrational affections. I composed a succinct, vicious reply, to which he sent two exhaustive responses, neither of which acknowledged that he had acted at all inappropriately; in fact, he actually accused me of being too harsh. It was only after I returned the unwanted CD in a brown paper bag during the middle of the night that he seemed to understand I wanted nothing to do with him. And even then he emailed me to insist he'd done nothing wrong, listing his work with women's groups and suggesting I speak with his ex-wife if I wanted to confirm he was as innocent as he claimed.

In an excerpt from his book *The Gift of Fear*, Gavin deBecker illustrates behavior patterns of potential stalkers; these include researching the target, becoming overly invested, offering unsolicited help, projecting emotions, enforcing casual or non-existent commitments, placing items on the agenda prematurely or at a whirlwind pace, and refusing to hear no, as well as hyperattentiveness and jealousy... patterns which I immediately recognized. Every time I think about this list, I'm stunned at the accuracy with which it reflects the actions of someone who gave me so opposite a first impression. While I wouldn't quite characterize him as a "stalker," the difference is only a matter of degree. He created a coercive situation in which I felt like sex was inevitable, and later used my reluctance to reject him outright against me. From our first meeting through the last messages I've received from him, he disregarded my words if they conflicted with his desires. Although I'm confident that he had no predisposition to violence and that I was never in any physical danger, I haven't escaped unscathed. The experience has completely drained me, as if I'd been host to some sort of psychological parasite, and my willingness to let down my guard or become vulnerable has been destroyed; I can't be emotionally or physically intimate with anyone new without feeling like I've opened myself up to invasion.

To my chagrin, deBecker's list also implicates my own behavior; he points out that women who cannot say no, even though they intuitively feel smothered, are more likely to be targeted by this sort of man. And so, without relieving this person of any responsibility for his actions, I've had to face the ways I contributed to the situation in which I found myself... My first mistake was trusting a prickly exterior to protect me. I always thought I was immune to worries about sinister men because I'm an outspoken feminist, a hairy armpit girl with heavy boots and a sharp tongue. But I've been forced to reconsider the safety I once thought that image offered me. Although it may decrease the odds of someone taking advantage of me, I'm more aware now that my tough girl persona is not impenetrable. I was also wrong in thinking that I didn't really have to worry about any political punk boy being creepy and obsessive. I guess I thought that it was something boring guys who'd lived too long with mom did to their first real girlfriends, or something hairy, sexist, ex-football jocks did to their wives. By definition, any man I'd sleep with would be different. Or so I assumed until now. But my most crucial error was not rejecting this guy explicitly when it became clear that he wanted more than I was offering. Instead, I tried to walk the line between encouraging his obsession and completely spurning him. I didn't realize that for him, there was no space between the two. I should have made my exact feelings plain immediately, no matter how much it hurt him. I should have been comfortable saying no. And most of all, I should have been more concerned about my distress than his.

I won't make the same mistakes again. I learned my lesson the hard way, but it wasn't as hard as it could've been. There's no sharp demarcation between a man who's a little overexuberant and one who's obsessive, just as there's very little separating a man who's capable of violence from one who isn't. It sucks, but I'll never let a guy down easy again. You have my apologies in advance.

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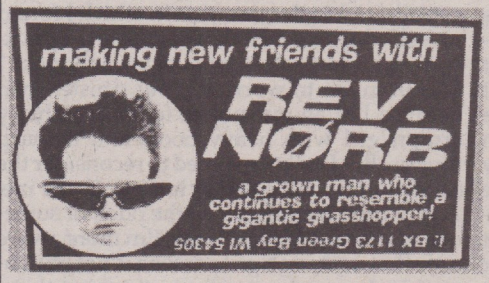
soundtrack to this monster column was the FREE TO FIGHT cd / zine compilation. it's an interactive self defense project, and it's available for a very few of your wage-slaver dollars from candy-ass records, pob 42382, portland, OR 97242. my copy was provided by john q. gerken, and like everything else john has ever hipped me to, it just fucking rules. buy one for a girl near you.

ATENCAO PUNKS BRASILEIRAS/OS: no mes do janeiro, talvez esteja na cidade do são paulo, practicando meu portugues e ensinando ingles para o irmaozinho do meu melhor amigo (quem e brasileiro). sera minha primeira viagem ao brasil; quereria muito encontrar punks, particularmente anarquistas e feministas. por favor, se voce more em são paula, escreva para mim ao endereco abaixo antes do ano novo. desculpa para o portugues mal; nao falava muito no ano passado...

mail means a lot to me, but please don't be mad if

i can't write you back. i try, i really do, but it could be awhile; i might be out of the country for a month and i'll be teaching when I get back. anyway, send friendly mail to sheri g. pob 7564 ann arbor MI 48107 or sheri@cyberspace.org. send hate mail, including all christian fundie wingnut mail about your oppressive patriarchal godhead, to the maximum address. just be prepared to look stupid in print.



STOP EVERYTHING!!! CUT DA MUSIC!!! CEASE!!! DESIST!!! GRINDING HALT!!! PENCILS IN THE TRAYS!!! I BRING THEE NEWS OF SHOCKING IMPORT AND HERETOFORE UNIMAGINABLE MAGNITUDE!!! First off, don't eat more than nine turkey nuggets at one sitting. I bought a two-and-a-half pound sack of no-name frozen turkey nuggets (i *think* they were turkey nuggets, i can't exactly remember. The fact they they are, indeed, nuggets of some sort cannot be disputed, but the label on the bag just says "Meat Department" [always a good sign] and i really couldn't make a decisive call on exactly what type of nuggetry they are at this point in time. They're kinda brownish and pulpy, that's turkey, right? *Mmmm, just like the astronauts eat!!!*) at Festival Foods two Fridays ago for $2.48, figuring, you know, fuck, 99¢ a pound for Marvel Mystery Nuggets is kind of a deal, and i was getting pretty sick of eating peanut butter crackers for supper anyway. So i get this huge plastic sack of Nuggets and a bunch of potatoes, and figure, you know, fuck, that's what i'm gonna eat this month (potatoes not coming with instructions notwithstanding), so i promptly go home and stick a plateful of nine nuggets & two spuds in the microwave (Rev. Nørb's rules of cooking: 1. Stick it in the microwave. 2. If it tastes like shit, stick it back in the microwave), and i repeat this process several nights a week. Tonight, i open the freezer, and can't help but think that *goddamn, it STILL looks like i've got two and a half pounds o' Nug in there* — and, naturally, the best conjecture i can come up with as to why i would still appear to have the same two-and-a-half pounds of Delicious Nutritious Neil Armstrong Turkey Nuggets i started with in my freezer when it seems like i've eaten about 15 pounds worth in the last week and a half is that *the Turkey Nuggets are actually sentient, asexually reproducing organisms like the Tribbles from Star Trek™, and the only thing keeping the Tribble Nugget population of my freezer from spiraling wackily out of control (and ravenously consuming my precious quadrotriticale) is the fact that the sub-freezing temperatures of my freezer are slowing down their abnormally rapid metabolisms and their reproductive rate.* In other words, the nine Tribble Nuggets™ i consume daily are just enough to offset the nine new Tribble Nugget Babies (™, and now only $1.99 each with the purchase of a combo meal) born each day, hence i always find myself with what appears to be the same two-and-a-half pounds of Tribble McNuggets every time i look in the freezer. Well, anyway, i'm not as stupid as i look (but more on that later), and i eventually came to the conclusion that the only way to get the upper hand in a Man/Tribble cold war such as this was to began to consume the Tribble McGonads faster than they could reproduce; i.e., to eat *ten* Tribble Nuggets in lieu of the customary nine — this way, i reckon that the Tribbles should be completely wiped out in six to eight months. So tonight, for Ma Earth, i eat *ten* Tribble Nibblers. As it happens, i had all of fifteen minutes to bask in the tranquil glow of slow genocide a-borning before i was suddenly prompted to dash from my dining quarters to the latrine, screaming something to the Science Officer about a huge payload of Black Tribble Stew needing to be immediately and forcefully ejected from the port cargo hatch. *Open the Pod Bay door, Hal!!! Open the Pod Bay door!!!* After a few violent blasts of Warp 8 Nugget-Plasma ejection, it is now my considered opinion that evolution has smiled upon the Nuggetary Tribble by rendering the species impossible for humans to digest at a rate greater than that of its ability to propagate (hence, my new Tribble Nugget Consumption Slogan "eat nine and you'll be fine; eat ten and you'll be running towards the door labeled "MEN") (well, okay, FINE, the meter's not there — YOU try to write safety jingles when the Tribble Armada's blasting off from Uranus [Hey! "Uranus" kind of sounds like a butt part! I bet i'm the first person to think of that, ever! *And watch out for those Kling-ons!*]), and, as such, humankind will be completely unable to stave off the eventual overrunning of the planet by these deceptively fiendish organisms. We are, if you'll pardon the pun, "up shit creek." Not to put too fine a point on it, then, but the bottom line is this: **EARTH IS DOOMED. KILL YOUR FAMILY, THEN YOURSELF. THANK YOU.** And, in other, more important news, i bleached my hair blonde. You think about that for a while, whilst i take a Tribble Break. (pause) Okay. You heard that correctly. I, the Reverend Nørb, champion of various causes, none of which heretofore have included bleaching, dyeing, or other fruity manipulations of man-follicles, am now walking the planet (a doomed planet, yes, but the only one i've got since they shut the nude beaches down on Talos IV) looking like goddamn Sting or somebody. It's a sad day for the planet, sure — but, then again, holy fuck, we're not even gonna live to see the next millennium before we're all skwushed to a pulp underneath a quivering, miles-thick, planet-wide blanket of softly purring turkey nuggets and/or scalding oceans of our own liquid excrement, so, like, holy fuck, live it up. I blame it all on my fucking barber, anyway. I need a haircut, right, so i go to the fat dude on North Broadway at 9:30 Friday morning. Get to the barber shop, and where's the fucking fat dude? Oh, he's *out to lunch* . Boy, couldn'ta seen *that* one coming. I gotta be to work at ten, so i have no time to piss around waiting for him nor to go to someone who might actually take longer than three minutes to cut all my hair off, so i go to work uncut (follicly speaking), pissing and moaning all day about how i won't be able to get a haircut til next week, therefore hate the world and wish i was dead. That night, i wind up crying in my non-alcoholic beer-flavored beverage to a hair stylist friend about my inability to secure a properly flattened top and the attendant despair this sort of thing engenders (not that i would ever consent to actually have my hair cut by a — *hiss! spit!* — HAIR STYLIST in lieu of a real barber or anything [as a general rule of thumb, if there is no taxidermy visible on the premises, *i ain't getting my hair cut there*], i just thought she'd understand my woe); one thing leads to another, and next thing ya know, it's 10 AM Saturday morning and i'm sittin' in a goddamn HAIR SALON with a pound of radioactive glop on my head. 32 YEARS i've been walking the planet; never *once* have i felt the urge to fuck with my hair color. I must be in the clutches of some kinda weird mid-life crisis; i think a normal person woulda just bought a Mazda Miata or something. Anyway, i sit with this shit on my head for three hours. I read the latest issues of *The Creeper, Starman, The Invisibles* and *Astro City* while my skull merrily sizzles away and i ponder what exactly has driven me to this inexplicable act of wanton self-abasement. Eventually, i decide that the whole escapade can be written off as a desperate attempt to strike a productive vein of subject matter for this month's column; up til The Great Nørb Bleaching, the only flimsy ideas i had for columnar fodder revolved around how **a)** as of 10:48 PM CDT 10.14.97, Me First & the Gimme Gimmes are the worst band in the world; and **b)** this girl i know said some guy asked her to pee on his head for his birthday, so she did. I voted down proposition **a** due to the fact that, well, in all honesty, i haven't heard the Bouncing Souls in quite a while; and i couldn't see writing about **b** without it somehow leading to me wanting to get my own head peed on by an underage girl someday, which, somehow, seems like the type of thing one might very well wish to avoid cultivating undue desire for, for reasons i think we need not get into (i was finally reading the hardcover copy of *Please Kill Me* my brother got me for Christmas, and this guy, i forget his name, some minor player in the early Max's Kansas City days, told how Lou Reed tried to pick him up once by asking him if he wanted to come back to his apartment and *shit in his mouth.* And — get this — *the guy didn't do it.* Now, i dunno about you, but there are few things in this world that i'd find more edifying than taking a fucking hefty dump in Lou Reed's mouth [realistically, it's just too bad nobody was shitting in his mouth when he was trying to record the vocals for that dopey "New York" album. Ah well, hindsight is a wonderful thing] — i'd just go up to his apartment with him, whip down my drawers, crap in his mouth, jump

up, pull my pants up, toss him a fucking Certs™ and be out the door in like ten seconds, yelling *"thanks for the good time, sailor!"* from the stairwell while he was still lying there on his living room floor totally confused, with his aviator sunglasses on and a hunk of my poop in his mouth, making sounds like *"whhihh, cuhb blachhh"* and so forth. Then i'd run back in, go *"Oh, wait! Can you autograph my copy of 'Metal Machine Music'?"* and he'd still be like *"auuwarrhgh nohhg thihhng shhuhh"* and i'd get him to autograph it while he still had a mouthful of my shit, then i'd go *"thanks, Lou! You're the best!"*, kiss him on the cheek, and run. Christ, there's so many recreational opportunities in Manhattan that you wonder how the youth turn to such vile habits as major league baseball [FUCK baseball!!! FUCK baseball!!! Major League Baseball is just some sort of will-sapping plot cooked up by the Communists™ and the Tribbles™ to weaken America's moral fiber! Look at the evidence: *The American League playoffs preempted both "King Of The Hill" and "The Simpsons!"* TWICE!!! That's fucking HIGH TREASON in MY book, Judge Kenesaw Mountain Landis!!! What the fuck is "American" about a sport that pre-empts a show about a man who sells propane and propane accessories??? Odds botkins, the audacity to even *televise* a baseball game on an NFL football Sunday buggers description! *Ship this shit to the Pacific Rim and LEAVE it there!* Baseball is Un-American!!! You have been warned!!!]!). Now that i've been bleached, i've been dyed, i've made fashion suicide, i've found that, as anticipated, i actually *can* wring a column out of acquiring my newly-bozo hair color (of course, had i realized before today that The Tribbles Were Coming, i wouldn'tve needed to go to such drastic measures to get a story), so here goes:

REV. NØRB'S TOP TEN REASONS WHY BLEACHING MY HAIR WAS A GOOD IDEA

1) PUSSY. Commonly known empirical data supports the known evidence that indicates that if a single female is placed in a room with ten eligible males, she will, *without fail*, leave with the most worthless, lying, arrogant, superficial, two-faced, jerk-off, pretentious asswipe swine scoundrel of the lot. If, following the severing of ties with the #1 Asswipe Swine Scoundrel, the test female is re-introduced into the same environment, she will, predictably, leave with the next most Asswipe Swine Scoundrel of the lot, and so forth. Speaking as a guy who has spent his life as like, usually about only the fifth or sixth highest ranking Asswipe Swine Scoundrel in any given ten-Asswipe demographic, i've spent *way* too much time looking at my watch and waiting for Da Chicks to work their way through Asswipes one thru five; my biological clock's ticking and i am in need of some serious *action*. The sheer, unabated-to-the-quarterback *lameness* of some 32-year-old guy thinking he's sexy because he bleached his hair blonde is the exact type of idiocy that chicks dig — or, more correctly, the type of idiocy that chicks dig you *in spite of*. See, girls always fall for guys who are like 90% wife-beating axe-murderer and 10% nice guy, 'cause they really get into extracting the 10% of Dr. Jekyll from the 90% of Mr. Hyde. If you're, like, 75% nice, forget it, they don't want anything to do with you. I figure my quasi-Monroe blondeness makes me a good 20 to 25% lamer, which should be enough to catapult me up through the ranks of Asswipe Swine Scoundrels to about the #2 or #3 position, which means that it should take nothing short of an alien invasion by sentient turkey nuggets to curtail what i expect to be a raging flood tide of poontang headed my way shortly.

2) PUSSY. First thing out of my mouth after i look in the mirror and see some joker has pasted Billy Idol's hair on my head is, understandably, *"Yikes!"* Amusing thing is, "Yikes!" is also the name of the salon (9th & 12th, Green Bay. Tell 'em Billy sent ya). The *really* funny thing is that that didn't even occur to me, i was just going *"yikes!"* because, well, fuck, screaming *"holy fucking SHIT, what have i BECOME???"* in the middle of a hair styling place on Saturday afternoon is generally regarded as uncouth. It was an honest *"yikes!"* — and everybody thought it was just like, you know, the *cutest* thing that i went *"yikes!"* in Yikes! — whereas, had i said *"yikes!"* in Yikes! after receiving some type of non-blondeness-oriented modification to my standard issue dark brown hair, all the hair stylists woulda groaned and thrown tongue depressors and cotton balls at me and said stuff like *"BAH! Enough with your inane punnery, Rev. Nørb! We loathe your self-important and condescending plays on words! We cringe at the mere thought of your hackneyed vocal inflections and your self-serving attempts at promulgating a pre-fabricated 'geek aesthetic!' Your condescending, pseudo-intellectual schtick has worn out its welcome with the hard-working proletarian chicks! Begone, tri-cowlicked one, begone!!!"* When i had dark hair, my attempts at humor were, apparently, *annoying*. Now i'm *cute*. Chicks dig *cute*. Only mass hysteria caused by the onset of a pulpy brown alien invasion could deter the bucketloads of trim surely aimed my way due to my indisputable *cuteness*.

3) PUSSY. Chicks dig guys who are dumber than they are (luckily for them, it's pretty much a buyer's market in that respect), they don't go for jerks like me who compulsively berate people over the proper usage of the words "lend" and "borrow" and suchlike...now that i'm a blonde, i should be, you know, more dumber, and things should work out better for me. I mean, i *look* dumber. I *feel* dumber. Hopefully, i *am* dumber. In point of fact, i gotta wonder if i'm even smart enough to get jokes i thought up whilst i was still a brunette? Let's try it: **ME:** *Knock knock.* **ME:** *Who's there?* **ME:** *Randy Bachman Was In The Guess.* **ME:** *Randy Bachman Was In The Guess Who?* **ME:** *No he wasn't.* ...hmm, nope, isn't working, i still get that one. Well, chicks will still dig me anyway, 'cause i'm such a crack-up. Again, only the fucking Tribbles stand between me and an avalanche of action.

4) PUSSY. Chicks dig tragic, oppressed figures. That's me all over, man. Used to be they weren't so keen on me, 'cause i was just another heterosexual white male oppressor, like Milhouse from the Simpsons and other arch-fiends. Now that i'm a blonde, i'm part of an *oppressed minority!* It's true! A guy walked into work today, took one look at my hair, and pulled out this multi-page printout of "dumb blonde" jokes he downloaded from the Internet! *"How do you drown a blonde? Put a scratch'n'sniff sticker on the bottom of a swimming pool!"* I mean, i don't *get* it, of course, but i'm sure it's very hurtful stuff. *You think it's easy being a blonde??? That anybody we don't like, we can just stick in an oven and that's the end of it???* Listen up, folks, *we've been TRYING it with the Tribbles, and it AIN'T WORKING anymore!!! We're cut off from our prime source of cultural expression! The end times are at hand!* (of course, it's still better than being one of those godforsaken white male heterosexual oppressor types, where you have to spend all day thinking of answers to stupid questions like *"why are white heterosexual males so well-represented in the punk rock scene?"* ...it's like...uh, *gee*, i dunno — 'cause we like *INVENTED* it or something??? Ya *THINK???* Who's the blonde around here, anyway? And ya know *why* white heterosexual males invented punk rock??? *'CAUSE WE WERE THE MOST FUCKING* ***BORED****, THAT'S WHY!!! High-five! We win! We win!* Plus that was the day they were re-sodding the polo field, so we really didn't have much else to do. *Mumsy! Another 7&7 s'il vous plait!* [by no means should anyone infer from this that i think it is the manifest destiny-slash-divine right of white hetero males to dominate the punk scene; not at all. However, the reason for any real or imagined preponderance of white male heteros in the scene is not that fucking difficult to figure out — unless, of course, you adhere to the theory that Lou Reed is the godfather of Punk. I tried asking him about it once, but i couldn't understand what he was saying — he seemed to have something in his mouth]). Remember, sex with me equals another nail in the coffin of The Man!!! *Rainbow Coalition, bay-bee!!!*

5 thru 9) Oh, i don't remember what five thru nine were. Look, i broke another nail!

10) PUSSY. As a blonde, i have found that i can now *GET AWAY WITH ANYTHING*. Two weeks ago, i stopped at the SA on West Mason Street to get a gallon of milk, whereupon a carload of youths of caucasian descent called me a "faggot." Okay, fine, it was skim milk, they got me dead to rights (that same night, i was walking to a punk show, when a carload of gentlemen of African-American descent called me a "motherfucker" [i *think* that's what they called me; they were employing Doppler Shift technology and other highly technical stuff {as befit their great intellect} which made it difficult for me to catch the entire insult]). Anyway, after i got my hair done, i decided, okay, i'm gonna *walk* to that goddamn SA on West Mason Street and just see how much verbal abuse i can wring outta the natives. I walk to the SA. I buy some decaf, since i don't need any milk, and figure, you know, that's gotta provoke a couple catcalls in and of itself. I walk all around the neighborhood, waiting for somebody to call me

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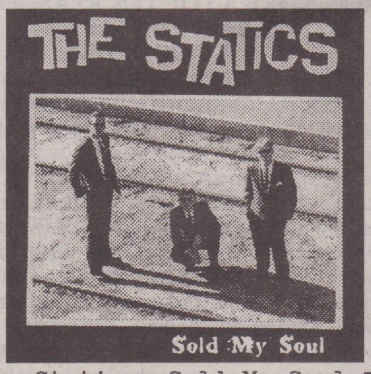

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NOTHING NEW.. UPDATES:

-There have been some delays with the INEPT LP, and it will not be out until late October. We apologize for the wait, and if you have already ordered it, you will receive your copy as soon as it is out, or you can write or email (binterbang@hotmail.com) for a refund. The record is $6 ppd in the US ($8 in Can., $9 world).

-Interbang #6 is out now, featuring interviews with ARA-Columbus, Copwatch Columbus, People Against Racist Terror, COYOTE/Seattle, Jeff Ott, and Michael Novick, plus tons of writing and more. It's $2 ppd in the US and $3 ppd elsewhere. Distro by Tree Of Life, Mutant Pop, and lots of kids all over the globe. Thanks to those who are helping out.

-Interbang #7 will be out on October 15th. Pre-orders are okay. $2 ppd US / $3 world.

-V/A "Back Asswards" CD is $8 in US, $10 world. There are few copies left, so order now. Won't be repressed for awhile.

-The Anti-Racist Action-Kent benefit CD compilation is coming along well and will be out in winter-spring of '98.

-For Anti-Racist Action info, write: ARA/POB 82097/Columbus, OH 43202. Email: ara@coil.

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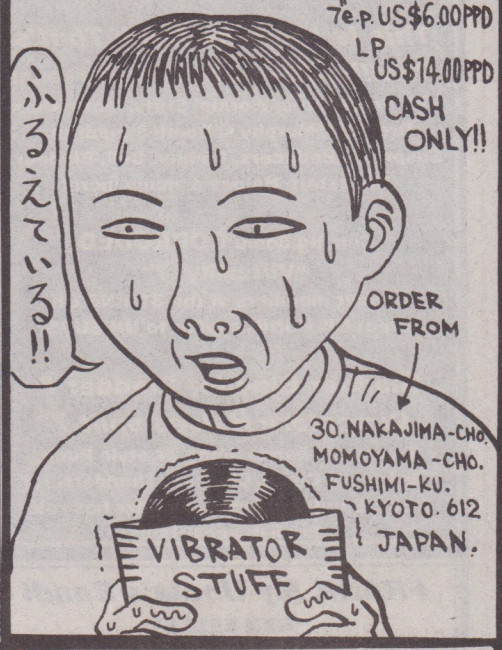

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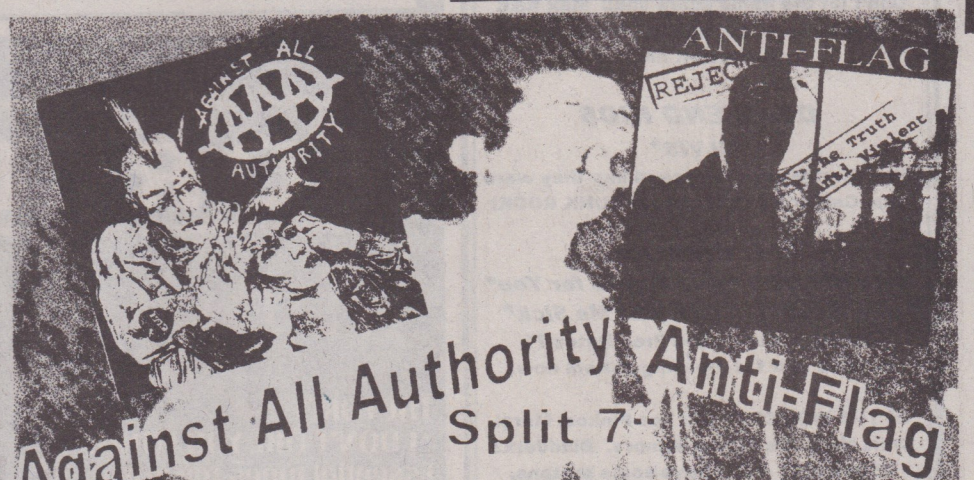

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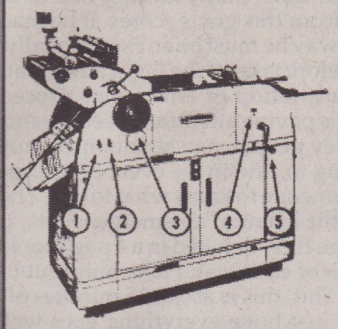

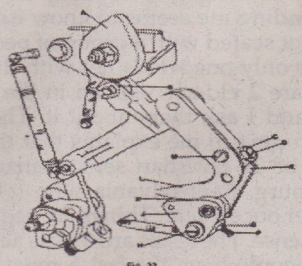

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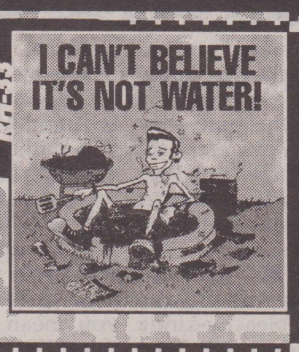
¿como es Rhetoric?



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something (i figure "faggot-squared" would be the logical insult), just to make me happy. Nobody calls me *anything* (i assume if the black guys woulda driven by this time, they woulda yelled *"right on, fellow disenfranchised member of society!"*, but i didn't see 'em). I get home, and notice that the black sweatshirt with the red Monkees logo i was wore to the salon (over my Furious George t-shirt, natch) and was still wearing had this HUGE bleach stain all down the back, where virtually the whole thing was turning that bleachy-kinda brown color — so, in essence, i had been walking around town with my hair totally bleached, with all that spunk they put in it at the salon to make it stand up still in there, with this HUGE bleach stain across my back, 'cause i was just TOO FUCKING EXCITED to show the world my new hairdo to bother to take off my wet, bleachy clothes — and *nobody said a goddamn thing to me.* Fuck, *i* would've yelled something at me!!! And yet, when i had normal hair, and was just mindin' my own business, buying fucking MILK, i was a faggot. As far as i can tell, i can pretty much do whatever the fuck i want right now and no one will say anything about it. For all i know, when i meet girls, instead of giving 'em the Secret Handshake (as you may or may not know, this is where the hand stays stationary but the geek moves up and down), i can just stick my hand up their skirt and commence jumping. Of course, i might have to jump more than the traditional three times in that case, but, you know, duty calls. Again: as far as i can tell, the *only* thing that's gonna come between me and wall-to-wall, uh, "muff," apart from a bleach-maker's strike, is the relentless, unstoppable onslaught of my rapidly multiplying sack of Turkey McTribbles. I'm tellin' ya, there's simply NO WAY i'm gonna eat more than nine of those things at a time again — unless, of course, somebody out there can get Lou Reed over here, in which case i'll eat the whole damn two and a half pounds of 'em and Lou can have the time of his life. *Bon appetit!*

I'm afraid there isn't much going on in my life the past couple months. I've just been wasting too much time, like I spent 4 days in line for Rolling Stones tickets. I thought being close to the front of the line would insure my chances of getting great seats, but when the tickets finally went on sale it was by lottery with everyone assigned a random number. I ended up with really lousy seats. Oh well, one good thing came out of it. I fell in love with a girl I met in line, and shortly after getting our tickets we were married. Early next year we are expecting our first child. It's going to be a boy, and Marie and I are planning to name him William. I have high hopes for William, although Marie and I agree we aren't going to be pushy parents. My hope is that William will grow up to be the next Commissioner of Major League Baseball. Marie says baseball will never have another commissioner. I'm tired of her sarcasm on the subject; "Don't you mean *acting* commissioner". Another thing I'm tired of is her constantly playing that awful new Rolling Stones album. "I thought you were a Stones fan", she says. Well yeah, classic Stones, not that new shit! It's gotten so bad we've started seeing a marriage counselor. The marriage counselor asked if this was the first marriage for both of us, and I said yes. Then Marie said no, that she had been married twice previously!! That's a real good time for me to find that out - right in front of the marriage counselor. I was so embarrassed. It's beginning to seem like Marie and I have little in common, and the upcoming birth of our son seems to be all that's holding our fragile marriage together.

I went on a brief vacation in September, and I decided to write a little about it for MRR so I can deduct it from my taxes as a business expense. When I arrived at the San Francisco airport they asked me if a stranger had packed my luggage. Hey, my friends won't do favors for me, how the fuck am I going to get a stranger to pack my luggage. I head to the gate for my flight, passing through the metal detector. Well, almost passing through, until my non-metallic body sets off the buzzer. A security guy then asks me to take the change out of my pockets. I refuse, explaining that pretty much everyone has change, and it's stupid to have an elaborate and expensive system in place to tell us what we already know, that people have change. Then the guy asks me if I have keys. Who the fuck doesn't have keys? I guess the answer is people who are "locked out". Anyway they agree that I don't have to co-operate, but point out that they don't have to let me go to the gate for my flight. As they are searching me I remind them they might want to get their equipment fixed so it won't go off in the unlikely event that anyone ever comes by again carrying weird ass shit like keys or change. The airport has a "Duty Free" store advertising perfume. You can buy perfume just about anywhere. How much can you really save on duty? Apparently enough to keep the store open, but who wants to shop in a store full of smelly cheapskates. "I hope you like this perfume I'm wearing darling, I bought it at the airport." It must be a really exhilarating feeling going through customs with perfume, and when they tell you how much the duty comes to, you pull out your duty-free receipt. Now that's what I call beating the system.

As I get on the plane I catch a glimpse of the pilot sitting in the cockpit. (Now there's a good name for a male domain.) The pilot looks Asian-american. I'm not at all afraid of flying, but I assume they have affirmative action for pilots, and since Asian-americans score way higher than everyone else on standardized tests, they probably had to deduct points from this guy's scores. If he made the cut anyway he must be an exceptionally good pilot. Before takeoff the flight attendants give a demonstration of emergency procedures. No one is paying attention. I feel like shouting out, "Hey people, pay attention, because I'm not going to, and in the event of emergency I want someone to know what to do". They say that in the event of an emergency the procedures are fully detailed in a 4 page booklet on the back of each seat. I take mine out to look it over. Shit, this is about 15 minutes of reading, I'll just hope everything goes well. I'm seated in the third to last row, next to a window. Strangely everybody in the seats surrounding me seems to know each other, like I got seated with a group of people, and I'm the only one who's not with the group. There are 2 elderly women in the adjacent seats, and I ask them about it. The elderly woman next to me explains that they are a group of 29 christian senior citizens from Harrisburg, Pennsylvania who take a trip together once a year. Things are beginning to make sense. The aisles are 6 seats across, and these people have the last 5 rows, but that leaves a 30th seat, which is where I am. The woman, named Gladys, says they weren't too impressed by the Bay area. She said that the year before they went to Los Angeles to visit the Ministry of Reverend Robert Shuller, and liked that much better. Mel: "I saw him on the news last week, he's out of jail now isn't he?" Gladys: "Yes. He's a fine person and he's not going to get in any more trouble." Mel: "Well no, I'm sure he wouldn't do anything to violate his parole." I get a lot of blank stares trying to communicate with Gladys and Hattie, which I attribute to the generation gap. When they said they were from Harrisburg I tried to hold up my end of the dialogue; "That's the state capitol isn't it". Gladys: "Uh huh." Now I feel like a jerk, it's like who doesn't know that, so I make a bold attempt to impress; "Isn't that where the Hanover Shoe Farms are located". Hattie: "No." Gladys: " No. They are not in Harrisburg, where are they?" Hattie: "I think they're in Hanover." Gladys: "That's right. The Hanover Shoe Farms are in Hanover, Pennsylvania. That's 20 miles from Harrisburg." Hattie: "At least." Mel: Oh that's right. I got confused because the last time I was in Harrisburg was to attend the sale of the Hanover Shoe Farms yearlings, which takes place in Harrisburg the first week in November every year." Gladys: "I've lived in Harrisburg all my life, and I've never heard of that." Mel: "It's a major event." Hattie: "I've never heard of it either." For some reason Gladys keeps telling me to be sure to visit Gettysburg. I'm not sure how it came up, but it seems like every 10 minutes Gladys will turn to me and say something about Gettysburg. "The Civil War was fought there. My father fought in it." "You know that's where Lincoln made his famous speech." Finally I tell her I'll definitely be sure to visit Gettysburg. Gladys: "Don't go in the Summer, it's much too crowded then. It's too crowded all year, but Summer is busiest. You'll love it.

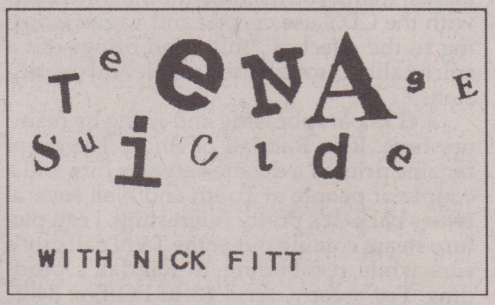
Hattie and I once saw the Vice President land there when LBJ couldn't show up. What was his name?" Hattie: "I can't recall his name, but it was very exciting." Mel: "Hubert Humphrey?" Gladys: "Yes, that was his name. President Johnson couldn't make it, but what did you say his name was?" Mel: "Hubert Humphrey." Gladys: "Humphrey came in his place and did a good job. I wonder what ever happened to him. Mel: "He ran for President in 1968 and lost to Nixon." Gladys: "What's he doing now?" Mel: "He's dead." Gladys: "That's too bad. He seemed like a nice young man."

The flight is more than 5 hours, and Gladys spends at least 80% of the time reading an endless supply of tabloids, magazines, and newspapers about the death of Princess Diana. She goes from the New York Times to the National Inquirer to Newsweek, etc. She must have bought one of everything at the airport magazine shop. I notice she keeps skipping over the Mother Teresa articles which are frequently on the same page, and all other articles that aren't about Diana. Gladys says she felt bad that Diana died at the same time as her vacation. She said she was disappointed she didn't get to see the funeral live, but that her son in Pennsylvania taped it, and she can't wait to get home so she can see it. She asks if I saw it and I say yes, and tell her it was a wonderful funeral. I mention to Gladys that there didn't seem to be enough media coverage of Diana. She agrees and says it's a shame, and that there will never be another person like Diana. I lie, and tell her that on TV yesterday I saw a story on how those Scottish scientists who cloned a sheep were working on cloning a new Diana. I thought it would cheer her up, but she displays a lack of understanding of cloning technology by saying, "It wouldn't be the same".

If you are wondering where I'm headed for on my vacation, it's Ohio. The past month when I tell people that I'm going to Ohio they act like no sane person would go to Ohio voluntarily. People in the San Francisco area have a real attitude; the Bay area is the best place in the world, all other places suck. I think it's rude to act that way, but I've been putting up with it all month. "I'm going to Ohio for vacation." "Why would anyone want to go to Ohio." "Well, I'm going to visit friends and relatives, and I'm going to see some real great horse races, and some cool bands." "Do you have to go?" "No, I actually want to go, it's a vacation." "Why don't you just stay here?" "This is my annual vacation, I'm looking forward to it, it's the highlight of the whole year for me." "It's your life."

The airline routes me to Ohio with a change of airplanes in Pittsburgh. The airlines could probably save a lot of money if they knew that the shortest distance between 2 points is a straight line, but that hasn't really been publicized very well. I'm quite impressed by the Pittsburgh airport. They have more stores than your average mall, and quite a selection of restaurants. I'd actually consider living here. (In the airport, not the city) I'm tempted to try one of the cheese steak places because I've heard Pittsburgh is famous for cheese steaks. Instead I try a roast beef sandwich at Roy Rodgers, because I vaguely recall that someone (I can't remember who) in the last 10 years (I'm a little vague on the time) told me it was a good place. I didn't like it, and spend the next couple hours trying to remember who it was that gave me a bum steer, so to speak.

I better stop here, because at the rate I'm going I'd use up the entire issue if I told you about my whole vacation. Just the part about eating desert at the Pittsburgh airport is like 2 pages. It seems that each hour of the trip comes out to about one paragraph, and I just phoned the IRS to ask how much I'd have to write to deduct the trip from my taxes as a business expense. They said federal law clearly states no more than 5 paragraphs.



There comes a time in the life of every young man that they must make a rite of passage into adulthood. I have made such a passage. On October 14, 1997, I, the Reverand Nick Fitt, played the Attleboro High School Battle of the Bands.

Allow me to set the scene. Almost every (white) kid was represented. FA represented the jocks. The STDs represented the dirty, smelly punks. Inebriated represented the alterna-kids. And my band, the almighty power pop legends Waste of Space, represented the regular kids... well actually we represented the nerds, but who cares about details?

The night began with the guitar player of Inebriated who apparently thinks he's some big shot like me threatened to walk off unless the bands were provided with a PA system. I've never been more pleased to see a teacher chew out a student. I must be slipping in my old age.

So we all sit around through the two bands that come before us and Waste of Space argue. Like we do before every show. "Where the fuck is my cable?" "Why the fuck are you trying to make us sound like Journey? You take good rock n roll tunes and then add in a fucking solo without asking anybody!" And lots of other quips that begin with "Why/What/How the fuck?"

We take the stage and there are 250 freshmen and 50 jocks standing before us. I grab the mike and scream "Are you ready to rock?!"

"Yeah!"

"I can't hear you! I said, are you ready to rock?"

"Yeah!"

Convinced that they are ready to rock, I yell out "I hear Attleboro loves to party!" and we kick into "Take a Chance, Take a Fall" I start jumping up and down like a Mexican bean and Ike gets the stupid look on his face he always gets when he plays guitar. It's the kind of look that says "I have no idea what's going on." Keyboardist John Young sits back timidly and taps on his keys. Ethan shoots dirty looks at all of us. Our drummer Mike "No, I'm Not 12, I'm 16" Sutcliffe grins from ear to ear.

"Get away from it aaaallll...."

The 250 screaming freshman begin throwing up the Waste of Space gang set and jumping up and down. There is a barricade. We feel like we're rock stars or something. There is really nothing like hearing a mob of kids screaming "WASTE OF SPACE! WASTE OF SPACE!"

Next to the screaming freshman are the crowd of 50 jocks who don't like me very much. I believe that at this point they were making sport of my guest vocals with the STDs on "Bottled Violence" I don't really care. One starts yelling "Nick! Do you suck cock? Did your faggot boyfriend fuck you in the ass before you came here? Do you smoke crack, you fucking kyke?" I smile and blow kisses. I'm sure he wants to beat my ass, but at this point I have no fear. Neither do the screaming freshman who are beginning to get attacked by the McTestosterone Nuggets.

The song is over, so I take off the heavy sweatshirt I'm wearing. I always remove some articles of clothing when I play, because I get really hot. If I could I would get completely naked. It's kind of like taking a shit. I have to be totally uninhibited. The screaming freshman (man and woman alike) begin screaming "Take it off!", "What's under the camo?" and "Let me hit that!" I suppose I should be offended by that, but I'm not. I really like it.

At this point the jocks begin mocking our gang set when I throw mine up to the audience and get a response of screaming freshman returning the handset and yelling nonsense. They apparently thought it might be amusing to make triangles with their hands and begin licking in between their fingers. They're getting more abusive.

This scene continues for a while. Waste of Space finish our set out with that G-d awful rock opera "Destination Nowhere" We sound like fucking Poison when we play it. I do some more vocals with the STDs, this time on "We Are 138" Finally, Waste of Space walk out and get mobbed by the screaming freshmen.

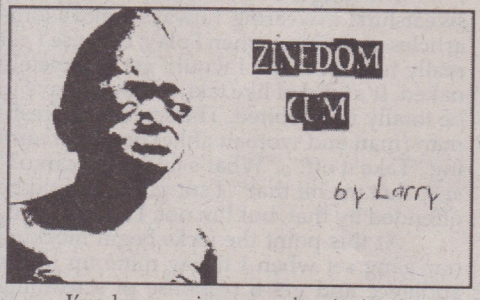
I (I haven't talked to other band members) get mobbed by a bunch of jocks who start saying zany witicisms like "Duuuude, yowah band was pissah!" and "Duuuude, that fuckin' kicked aaasss duuuude..." and "Nick, dude, you guy aaaaah fuckin' arsesome duuude..." among offers to go smoke some "uuuuuuuuhb" in the parking lot. Of course they are all sarcastic.

I am very dismayed to hear that my freshmen friends were semi-assaulted during the show and threatened. Kind of reminds you of another scenario. A bunch of people just out to have a good time and small group of assholes who try and ruin it for everyone. The bigger group of OK people

shut up and take it and let the assholes run all over them and wreck a good part of their evening. You know what I'm talking about and you can make your own conclusions about what I'm getting at. Just another reason why I haven't been to such a place in months.

ENDNOTES:

1. If you ever want my address for any reason at all it's: 404A South Main Street, Attleboro, MA 02703. I'm too tired to come up with witty reasons why you should write.
2. My band should have demos by the time you read this. They're six dollars and available from Ike at 37 Fisher Ave, Attleboro, MA 02703. I play the bass. Listen for me. Also: Do not under any circumstances write me for a copy of the tape or call/write to complain about it if my friend fucks up! He's a reliable guy and I have faith in him, but I don't want to hear about what a fuck up he is if he does make a mistake.
3. I wanna buy lefty papers. Anything, New Left, Maoist, bizarre sectarian Trotskyite, Hoaxhite, Cliffite, Healyite or Sodomite. Whatever. I'll buy them, but not for six bucks an issue like that guy who tried to sell me copies of the Guardian.
4. Call Ike at (508)222-5361 if you want Waste of Space to come rock your town and sound like the bound-for-the-cover-of-Spin type of guys that we are.



I've been using my zine to try to provoke people lately. Not with stories, per se, but more with going out to community events around San Diego and showing copies of *Genetic Disorder* to average people who have never heard of fanzines.

The cops kicked me out of the Earth Day festival for setting up my own booth and selling copies of my zines. I handed my pro-Satan/zine promo pamphlet disguised as a Christian track to the anti-abortion protester with the huge photo of a mutilated fetus. He thanked me and put it in his pocket. Last November I rode my bike down to city hall to watch the election results and try to sell a few copies of my zine. I thought I could get people's attention a little better if I borrowed my friend Chris' shirt that said "Satan is Love" and he wore a shirt with a pentagram as we walked through the crowds of Democrats and Republicans chanting out candidates' names.

And did we get people's attention. A man with a diseased face made the sign of a cross and screamed about how I was going to hell. "So does that mean you want to buy this for two bucks or not?" Republican kids in high school and junior high asked us if we believed in abortion.

"Well, that's a tricky subject. We're all for death, but if people have abortions, we can't find babies to sacrifice. So, you must understand our dilemma." You should have seen their faces.

"You mean you sacrifice virgin babies?" one high school kid asked.

With a completely straight face, I said, "Sometimes they're virgins."

And you thought elections were boring. I actually made $6 that night and laughed the whole way home.

That was the kind of provocation I was attempting when Tooth and Nail Records wrote and asked for ad rates. Tooth and Nail, whether opening, or as a matter of personal business practices, is a Christian punk label. Their bands always thank God, Jesus or both in their thank you lists and the bio's included with the CD's use cryptic and vague wording to the effect of "this band brings out a spirituality through their music and expressions."

(I'm paraphrasing and going by memory here. Rev. Randall of *Angry Thoreauan* fanzine printed a debate between him and a couple of people at Tooth and Nail several issues back. It's pretty interesting, I can picture steam coming out of the T&N nail guy's ears while responding to Randall's prodding. For a copy, send $3 to PO Box 3478, Hollywood, CA 90078)

And if Satan couldn't scare them away, I figured my ad rates would. I tripled my rates specifically for them.

A week after mailing the package, someone called twice wanting to reserve an ad. Man, either this label is persistent or their trying to remove their Christian tag. Maybe they are just trying to sell records, but I don't think I'm going to accept their ad. Dan from *Ten Things Jesus Wants You to Know* (8315 Lake City Way NE, #192, Seattle, WA 98115), did an editorial about why he is accepting ads from T&N, but only of bands whose music he actually enjoys. With me, the solution is a bit more cut and dry. Not only do I not care for Christianity trying to make inroads in either zines or the punk scene, but I think the music on T&N pretty much sucks. That is reason enough not to accept their ad.

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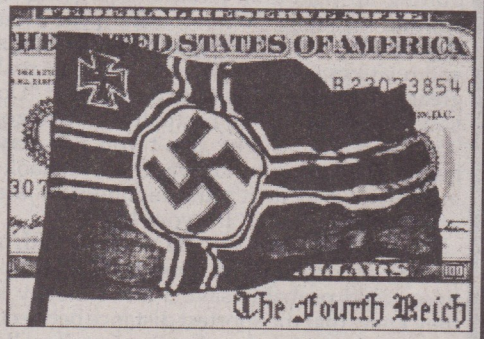
There was a zine from New Jersey called *Radio Riot* that crammed all the local scene information, opinions and reviews on a double-sided sheet of paper. There have been plenty of others, but I remember that particular zine the best because there was one issue a month for three years, all of which were later compiled as a huge zine. All of your distribution nightmares and printing expenses would be solved if you could keep you zine down to one page. Simply make 50 copies, mail one to everyone you know and tell them to photocopy and distribute.

The latest issue of *Losers Are Cool* is one page, but folded up like a mini-zine. Robert is a disgruntled civil servant with a taste for alcohol and a knack for pissing people off. In issue #6 Robert writes about watching a little girl wet her pants in class when he was 8 years old, watching his hometown of Ft. Worth quickly becoming overrun with chain stores such as Barnes and Nobles and Blockbuster video. He also writes about being banned from dropping off fliers and zines at Borders and banned from doing spoken word at Barnes and Nobles, while pointing out how both stores play up "Banned Book Week." But what sounds like real torture is his job description for HUD, a federal government housing agency. He always seems to be the one who takes the calls from irate people with Tourrettes Syndrome, comparing the encounters to Godzilla meeting the monster of the week. For a copy, send a stamp to Robert Howington, 4405 Bellaire Dr. South #220, Fort Worth, TX 76109.

It seems like Sam McPheeters changes the name of every zine he's ever put together. The most recent is *"Shooting Space - The World of Men's Recovery Project."* Sam cleverly printed this issue as a CD cover. It's a great idea. You can have up to four colors on the cover and you're forced to keep the writing tight since you don't have as much space to work with. When I received it , I actually thought it was a MRP promo until I bothered to look at it a couple of days later. I've always like Sam's writing. He has a dry, self-mocking style that really makes the story. The story outline is a short MRP tour of Alaska, starting with starting with anxiety over flying (and a promise "not to cannibalize the corpses of my fellow passengers" if the plane goes down), ending with a "what the fuck were we thinking." Not that anything bad happened, but sometimes what starts out as a joke or a comment in passing can become a very painful reality. For a copy, send $1 to Vermiform, PO Box 12065, Richmond, VA 23241.

As always, I can be reached at PO Box 15237, San Diego, CA 92175 or email at <harmon1@mail.sdsu.edu>. Feel free to write with any questions you might have about zines. You can still get two pounds of zines by sending me $3 in stamps (do not send cash!) and a large self-address envelope. Please keep sending me those stories about devil worship and Satanism from your local newspaper, but include the paper's name and date the story appeared in.



Continued from last issue, the interview of Dick Russell, author of "The Man Who Knew Too Much", by Dave Emory.

DE: Ah, by the way, for the, for listeners who like to fill in details about the ICDCC, there's a brilliant essay, as yet unpublished, I believe, by Peter Dale Scott, the brilliant Berke-

ley researcher, called, "The Dallas Conspiracy," and also government documents in the JFK assassination. Listeners can contact Spitfire the tape duplication service that stocks my tapes, [Spitfire, PO Box 1179, Ben Lomond, CA., 95005] and I've read long sections of that including ICDCC, in RFA [Radio Free America] #37, specifically the August 2nd, and August 30th, of 1992, installments of that, listeners can fill in some of the details concerning this. This was by the way, in the interest of time, an international milieu which involved American reactionaries, like Nelson Bunker Hunt, people like Fritz Kramer, and veterans of the Third Reich Intelligence associated with the Reinhard Gahlen milieu, as well as outright ex-SS men, like Teodore Oberlander involved with this milieu. Willoughby was heavily involved with the ICDCC, was he not?

DR: Yes, he was. Yeah, he was one of the, one of the founders of it I believe, and was one of number of these groups that he was in touch with, and they had meetings overseas, I think there was one in the fall of '63, that Teodore Oberlander who had been a leading Nazi in the past was involved with took place in Europe. And Willoughby and the Hunt family were very close to all these people.

DE: One of the organizations... now again we're talking about a series of organizations which overlap each other but are not coterminous with each cother and which are international in scope to a certain extent and which also overlap though are not co-terminous with elements of military and the intelligence community in this and in other countries. It's one of the things that makes this a very complex story. One of these overlapping organizations, another organization that touched both Willoughby and the Hunts, is something that is called CUSA, or Conservatism USA, and that figures in the scenario of the shooting at General Edwin Walker.

DR: That's right, in putting this book together I came up on, with some very new information about the Walker shooting. And there is no way to verify it, but I was told that CUSA, which was sort of a right-wing youth organization that had been started in Germany by a guy named Larry Schmidt.

DE: He actually recruited from within the ranks of U.S. servicepersons stationed in Munich, right?

DR: Yeah, he was, he was in Munich and then he came to Dallas around the same time Oswald did in the fall of 1962, and according to what I was told, not by Nagell, but by another guy who had been a security man named Brad Anger who had worked for the Hunts, I think at that particular time, and what he said was that, the Walker shooting was actually the work not only of Oswald, who was involved in it, but Oswald in tandem with Larry Schmidt of CUSA, a right-wing group, and his brother.

DE: He was Vochmar Schmidt, wasn't it?

DR: No it wasn't Vochmar Schmidt, it was Larry Schmidt, Vochmar Schmidt was another fellow who knew Oswald in 1963, but it was Larry Schmidt that was with CUSA. Same last name but not related.

DE: Alrighty. Larry Schmidt had a interesting political idol I guess you could say

DR: His idol I believe was Charles Willoughby.

DE: Well, what you write in 'The Man Who Knew Too Much" is actually his political role model was Joseph Goebels.

DR: Oh that's right. Yeah he knew Willoughby but Goebels was the political role model, who had been of course the propaganda minister for Adolf Hitler.

DE: Sort of six of one, half-dozen of the other actually, but it just depends on whether you want a Latin or Teutonically orientated fascist. But again, we should note this, because conservatism is really not what this was about. I have a lot of respect for a true conservative, although I would disagree with many of their points, but Joseph Goebels was not a conservative. And this was his idol.

DR: That's right.

DE: This was the organization that according to your information was involved in the attempted shooting of Edwin Walker

DR: Right, and exactly why they did that... the brother, Larry Schmidt's brother had worked as a chauffeur for Walker, and there was some falling out, and bad blood and Walker was in kind of a strange position at the time in the eyes of the far-right, he was considered too crazy, he was hospitalized in the fall of '62, before he was shot at. In fact, I interviewed Walker, he died a few years ago, but I interviewed him twice, and the second time was over the phone, and I got talking to him about the Schmidt brothers and he said that he believed to, and had been told that it was not only Oswald but Larry Schmidt and his brother who had been involved in the shooting attempt on him. Now that raises a lot of interesting questions. Okay, if Oswald was on the far-left, and the Schmidts were on the far-right, how did they end up working together, did somebody put them together, what was really going on here?

DE: One of the most interesting things about that shooting, the attempt to shoot Edwin Walker, was that this information was supposedly surfaced to the Warren Commission in early December, of 1963, and yet, it was published in a Nazi newspaper in Germany, *Nationale Zeitung*, on November 29th, five days before Marina Oswald supposedly disclosed this to the world. I don't think you have to be Sherlock Holmes to figure out there's something dreadfully wrong with that scenario.

DR: The newspaper that printed it was a very far right newspaper in Munich and again it's always been a big question how they got that information.

DE: The paper actually had several former SS men and veterans of Goebels propaganda ministry on its editorial board. Gerhardt Frei by the way, the editor was one of the funding conduits for German money that went to Vladamir Ghiranovsky in Russia just a few years back.

DR: Amazing.

DE: One of the interesting things about the Hunt milieu is that it also intersects, this international reactionary or Fascist milieu, you discuss a organization called the AVG, the American Volunteer Group, and you speculate about a European counterpart which overlaps the Gahlen ABN milieu, called Der Burd, or The Nightingale.

DR: Right, yeah the Hunts had connection with those various groups and there was a memo that surfaced some years back, Paul Rotomel, who was the Hunt's security man at the time, had sent a memo to a journalist about the AVG, and they were drawing on the ranks of the far-right, and according to Rotormel,, Nelson Bunker Hunt—and this was in the mid-sixties—planned to form this paramilitary group for political purposes and get a certain type of gas gun from Europe, which would kill people and make their deaths appear to be heart-attacks, and Rotomel said Nelson Hunt had set up a similar organization in Europe known as Der Burd, and that it had taken several assignments from the CIA.

DE: You mention also that, although perhaps not co-terminous, again, a word we've used a lot, that this Nightingale may have overlapped some of the Gahlen related, Hitler intelligence alumni that we've already touched on...

DR: That's right it was a European emigre group and Willoughby had been involved with it, used it, and there was a group of Russian emigre's in Dallas which had similar viewpoints on the world, and they were the ones who first took the Oswalds under their wing in the summer of '62, when Lee and Marina came back from the Soviet Union.

DE: You mentioned that some of the... Willoughby by the way was very close to Reinhard Gahlen, the Hitler intelligence chief, who jumped to U.S. Intelligence at the end of the war... you mention a number of names that run through this international reactionary or fascist milieu, which in turn were connected with White Russian reaction against the Soviet Union, and worked for intelligence Nazi Germany and then the United States, organizations like the ITS, or Solidarists, the ABN, the Anti-Bolshevik Bloc of Nations, an umbrella group called the WACCFL, the World Anti-Communist Conference for Freedom and Liberation , which latter became the WACL, and you mention names like Spaz Rakin, Peter Gregory, Elio Mamintof, Igor Bosheenan, George Demoranshield, all names that run through history and also names which run through an international underground which may very well had been involved in the assassination. Could you perhaps touch on this groups handling of Oswald even from the time he got back from the Soviet Union..

DR: Well the man who met Oswald at the boat when he came back from the Soviet Union was Spasty Rakin. I interviewed him on the phone, it all seems relatively unctuous, but Rakin was the secretary general of the ABN, which was one of these far-right groups. Why was he the one who came to meet the Oswalds when they returned? When Oswald went to Dallas-Fort Worth area that summer of 62, as I said the Russian emigres who took the Oswalds under their wing,

were people who had many of these kind connections, George Demoranshield. very mysterious figure, I interviewed him twice. He died an alleged sucicide just as he was about to be interviewed by the House Committee on Assassinations back in 1977, and Demoranshield was very close to Oswald, he was thirty years older than Oswald was, he was very good friends for some unknown reason, Demoranshield is somebody whose ties seem to cut across everywhere; he had connections to CIA, he traveled all over the world, he had been suspected of both being a Communist and a Fascist agent at different times in his life, he was one of those mystery figures that I think took to his grave a number of secrets about Lee Harvey Oswald and the Kennedy assassination.

DE: And in the Dallas Fort Worth area, the Oswalds... both before and after the assassination... obviously after the assassination it was Marina not Lee, but they actually in the hands of this anti-Communist extremist milieu, many elements of which had fled the Soviet Union or Czarist Russia, and worked for Third Reich Intelligence and U.S. Intelligence.

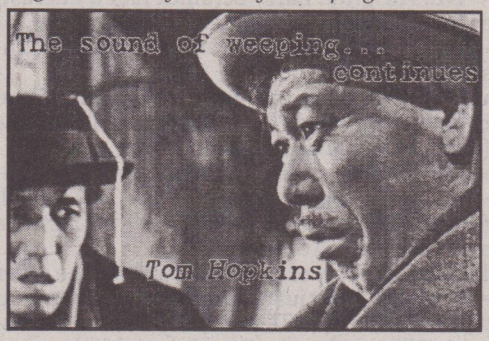
DR: Right, I mean Marina didn't speak much English, hardly at all, so her interpreters were people from these various organizations and Marina has described herself to me as being like a zombie in those days, She did say when I interviewed her too over the phone that she did remember being taken to a building... this is something that one of HL Hunt's former employees had told me... to meet with HL Hunt for some reason that she couldn't remember why, after the assassination. She was taking an elevator up to this office and she said she went in and she couldn't remember really what they talked about or what it was all about, but for some reason, the Hunt family wanted to see he and of course they had ties to all these people.

DE: One person that you mention was a fellow named Joseph Adams Milteer, who was an attendant at the Congress of Freedom; can you tell us briefly about the congress of freedom,

DR: Congress of Freedom was a Southern based group, and Joseph Milteer, and this is on record too, had warned, or had talked about, an informant Willie Summerset, said this, talked about an impending assassination of the President, was going to be shot from a sixth floor, well I don't think he said sixth floor, but from a high window, as the motorcade went by, and Milteer's group definitely had connections to all these people as well.

DE: We've been speaking with Dick Russell, the author of "The Man Who Knew Too Much." For Dick Russell, my name is Dave Emory, thanks for reading.

For more information about Dave Emory, his research, and his audio cassette series, contact: Other Means, PO Box 191710, San Francisco, CA 94119-1710, email - archives @igc.apc.org, Web site - http://www.cygnus.com./kfjc/emory. Attention non-commercial radio stations! Contact Other Means regarding Dave Emory's weekly radio program.



Pactor Power!

The next big thing has arrived folks. It's totally fresh; not even on MTV yet! It's sillier then the effects of nitrous oxide and it's less painful then a tattoo or body piercing. Most important, though, it's 100% punk rock. I'm speaking of the fun new prank the Pactor. Now friends, follow along and you'll be pactoring with the best of them. First, you'll need to locate the victim to receive your pactor. Next, firmly grab whatever clothing is covering your rear end (you know, your butt). While swiftly moving butt first towards the pactoree, quickly remove butt covering clothing (pants go down while dresses and saffron robes go up). Make butt to pactoree contact and furiously rub your butt; this is the pactor. Once completed savor that warm feeling inside (and maybe on your rear) that comes from pactoring. Remember that style counts when pactoring, using only one hand to keep your butt bare being a very stylish maneuver. There are also quite a number of different pactors. Here's a short list. Prickle pactor: Involves shaving any hair on the butt a day before any pactoring takes place. Ice pactor: a pactor performed in cold weather. Judas pactor: when pactoring others with friends one member of the group pactors another (a Mike Joyce creation). Beau Beau pactor: pactoring AVAIL's cheerleader (note, at this date still not accomplished). Pit pactor: pactoring while dancing at a punk show. Folks, the possibilities are mind boggling! So get to is an share a pactor with someone you know, or love, or would like to get to know better. Send all tales of pactoring the punk famous to Anne R. Key.

Just so you know the MILS MASCARA EP is incredibly fucking raw. They also aren't too tight which works well here, adding to a gritty punk feel to the tunes. Hoarse vocals with sometimes chunky occasional spastic music, almost always mid tempo. Did anyone buy the SHARKS KILL EP I sang the praises of many issues back? This is awesome in the same way because the honesty and emotion doesn't come off as forced. If there are a few more hooks in future releases I'll be sold. ($3, Sociopath, 3149 Lyndale Ave. So., Minneapolis, MN 55408)

There have been two great releases from France's Stonehenge label (who I hope to do a label spotlight on soon). The first is the UNDONE "I Would Do Much More" EP. This is their second EP and they also have an LP and split EP, but this is their best yet, especially since the drums have finally been recorded well. At times its all out hardcore but with breaks and slowdowns which have an incredible attention to detail. Fuck, the lyrics and booklet kick ass as well. If you only think of the hectic FINGERPRINT when thinking French hardcore then check this out.

The IVICH/E-150 EP is worth the trip as well. This split isn't as eclectic as their first EP or LP, there's a much more straight through screamy hardcore approach. There's a 10" on Ebullition coming out someday and I'm looking forward to it. E-150 is cool thrashing hardcore from Spain with electronica between songs. (Stonehenge, 21 Rue Des Brosses, 78200, Magnaville, FRANCE)

The STEADFAST EP gives it to you real slow and metallic, with spoken vocals and then almost builds up, but doesn't explode. There are some fast bits, not enough though. (threesome, PO Box 5284, 6130 PG Sittard, HOLLAND)

Are you ready for the STATE ROUTE 522 CD "Samson Is Apollo"? I braced myself for rather bland polished pretty core with a little drive, and that's what was delivered. Their own lyrics present an accurate review: "We hunt a melody that really goes nowhere, it lingers around, a pointless manipulation of the air. It creates a tune in 3/4 time of course." (Excursion, PO Box 20224, Seattle, WA 98102)

I'm fairly certain that BISYBACKSON has quite a bit out, but their EP on Grist Milling is the first I 've heard. They have a sparse but somewhat powerful musical sound, at times like the MINUTEMEN and sometimes depressive and sort of DC influenced. I'm fully behind the lyrics "I don't wanna party if all we do is sit around" because I've been to too many shitty Frisco parties like that. (Grist Milling, PO Box 771402, Lakewood, OH 44107)

The UNIONSUIT EP starts off with some rabbit punches to the face and then keeps up the pummeling with constant rhythmic slapping on the jowls. There's some good chugga and well placed guitar leads and even a soft point here and there with a gravelly singer yelling out over it all. Catchy shit from Boston, mama. (Second Nature, PO Box 11543, Kansas City, MO 64138)

The EXPLODER EP is really good at keeping most of their music brief and to the point. Screaming vocals with mellow to harsh and occasionally repetitive riffs. This EP could be the starting point for great things to come (mainly cause they are really unique) if there were only something that shook me and demanded my attention. Should I mention that it sounds as if they are using an AVAIL riff. And that the song might be read as a slag ? Or has years of emo poetry fucked me up? (Jackpot, PO Box 6, Richmond, VA 23218-0006)

The band SAINT LOUIS shares the name of the city which brews my favorite beer, the almighty Bud. Unfortunately, no allegiance is mentioned by these Wisconsinites. There's dual shouted and sung vocals (one set fairly off key, the other a bit throaty) over music that meanders between math rock and driving but a bit jabby almost hardcore. I had to pick up the needle a few times when

the jams got a bit too choppy and time conscious. (Erosion, 1333 Edmund Dr., Appelton, WI 54914)

There is a lot going on musically and lyrically on the DOOMTOWN/MORAL PANIC EP. DOOMTOWN alternates between really creeping metal sludge, to generic mid 80's hardcore, to kinda complex frantic hardcore. Think SCHLONG but very, very different. The best song is the one about being overweight and the shit one gets for it. MORAL PANIC gives you lots to think about in each song in the same way PROPAGANDHI does. Musically, very fast hardcore with blurring guitars and rat-a-tat drums and a bit slower more complex guitar led melodic (but still rough) hardcore are the options on their side. This record is going to take several more listens before I'm sure, there really is a shit load to process here, but I'm leaning towards the thumbs up. (PO Box 2425, WPG MB, R3c 4A7, CANADA)

The HARRIET THE SPY chaps played these parts recently. While they could have moved a bit more, all in all I think they put on a good live show, especially when their songs just let go and knock you over. They get bonus points for responding to hecklers well. You should know that they have a brand new LP out, the name of which I do not know. But know this, like each release before, it stands very well on its own. There is an awesome simplicity to the somewhat complex music. Really well placed guitar leads, and the drums keep the whole thing moving even during their slow songs. "Chat rooms are an embarrassing lie, dot com is for mother fuckers." (Troubleman)

Perhaps it 's the incredible popularity of PROMISE RING which made me want to hate their new LP. Or the fact that I truly believe all of the bands copying them are turning this branch of the punk world into a festering piece of shit. Blah, blah, blah, I really enjoy this album. Still the same amazing catchiness, perfect danceability (of course most crowds at their shows will resemble the cast of any b-rate zombie flick) and hooks galore. The production is a bit cleaner then the last album but it doesn't wreck things. It's rather interesting how from the ashes of CAP'N JAZZ comes a band as good as this and one as shitty as JOAN OF ARC. Be careful if buying the LP because the first pressing is mad fucked up and is being recalled. (Jade Tree)

There are some old favorites and some bands thus unheard to this chap on the "51 Comp" LP. I'm extremely impressed with SABETH who have a real lengthy plodding song that can keep your head bobbing as only a German band can. ANOMIE has a bit more melody in their French hardcore this time around and it works baby. Speaking of melody, DAYBREAK really lays it on in a fuzzy way. CERULEAN has gotten a bit more polished in their pretty-core since last reviewed. Italy's CONCRETE are brilliant in a CONVERGE kind of way. Other bands include MINE, SEEIN' RED, 400 YEARS, and LOCUST. The album cover proclaims "the records of today are the actions of tomorrow." Tomorrow, tomorrow, I love you tomorrow. . .(Team Player, 81673 Muenchen, Altoettingrstr. 6A, GERMANY)

There's a SORE LOSER/NARCISSITIC FREDS EP out on the versatile Red Jagwire label. It's fairly poppy but I'm mentioning it because Houston's SORE LOSER is the kind of pop which I'm sure the legions of sweater vest kids could get into. Crazy catchy fast moving and lots, lots, lots to say. This isn't their strongest material but it's still quite good. I'm looking forward to their LP. (Red Jagwire, PO Box 8317, Austin, TX 78713)

THE TIE THAT BINDS is also from Houston, and also have no songs about the Oilers leaving town. Much of this is reminiscent of SAMIAM at their best, which was when the melodic hardcore was quick paced and punchy with cool drum rolls and shit. My favorite stuff is when there's two vocals doing quick well placed trade offs. Their upcoming EP should be interesting to see their progress and also cause that format is best for my attention span. (One Foot, PO Box 3834, Cherry Hill, NJ 08034-0592)

If'n you care, SAINT JAMES INFIRMARY has a new singer who just happens to be the singer from the old Vermin Scum band the FREAK BEANS. SAINT JAMES INFIRMARY is a lot less like SOUL SIDE these days and a lot more on the loud hard rocking sound of punk.

Also, those who found the last ANTIOCH ARROW LP "Gems of Masochism" confusing will surely be scratching their heads for hours trying to figure out the new ex members bad GET HUSTLE.

VADE quickly follows up their split 12" with JOUGH DAWN BAKER with an EP titled "Saturn." Their approach to the loud and soft is something else. No generic build ups, it's either furious and loud or soft and musical. The quiet stuff goes on a bit too long. Lyrically they can get as strange as the CURRENT LP. (Edema, 5341 7th Ave., NE, Seattle, WA 98105)

UNCLE's "ABC For Fuzzy Little Kids" EP has some crazy bass driven shout-core. It moves along following the bass only to get really manic and follow the vocals and often just when you might think the song is over it picks right back up. There's an emphasis on time but it doesn't get ridiculous so no math rock. The lyrics can be clever and then very simplistic. their labelmates OUTSTAND have a real rock approach on their EP, interrupted from time to time with note picking and singing. Sort of goes from SON VOLT to LEATHERFACE. (Car Crash, Gasverkspatan 22, 462 34 Varnersborg, SWEDEN)

Fans of RITES OF SPRING and FUGAZI should check out 100 WATT CLOCK. The singer here sounds almost exactly like Guy Piccoto and the music has a slightly slowed down but upbeat Repeater sound. Its solid stuff for sure, but the similarity can really get in the way at times. Don't get me wrong, I'm holding on to it. At least they don't sound like current FUGAZI! (Buddy System, PO Box 94238, Durham, NC 27708)

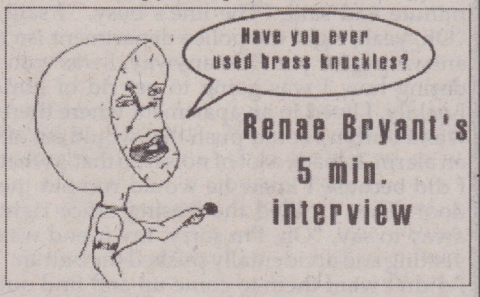
The "Beladonna" comp I mentioned last column with WALTZ and others on it is actually a split release from the Gainesville boys and Planeria records (PO Box 32123, Washington, D.C. 20007). It's also a benefit.

Fans of ANASARCA may be interested to know that there will be a discography CD on Second Nature which will include some new songs. Also a one song LP will be put out which sounds pretty arty to this punk, I guess they're trying to one up UNIVERSAL ORDER OF ARMAGEDDON. All the new stuff is supposed to be recorded by some guy named Albini, who apparently did something mildly interesting once.

Take care folks.

Endnotes.

1. I'm really enjoying all the propaganda from the Christians who read this column. Keep it coming boys, the year 2000 is right around the corner!
2. I can still be reached by saints and sinners alike at 1950 McAllister #1, SF, CA 94115
3. I'd like to include some mention of zines in the column as well. If you cover what I cover send me a copy or a postcard.



Welcome to the five minute interview. This month's five minute interview is with a friend of mine that gave professional massages, for those of you who don't know what that means, she was a prostitute. I admire my friend, who I'll call Dee, not so much for her choice of careers, but her unwillingness to be swayed by societies messages of what is appropriate for women and the unapologetic attitude she has about her choices.

MRR: What was your official job title?

Dee: Masseuse.

MRR: What did you really do?

Dee: Well, I did pretty much whatever I wanted to depending on if I liked the guy, how much money he had, and whether or not I was sure he wasn't a cop.

MRR: What were some of the things that you did?

Dee: If he could have been a cop, I would just give a massage and not even touch his genitals. The other extreme is I would have sex with some people.

MRR: How did you get into the sex industry?

Dee: I started out at a B/D club (Bondage and Discipline) back in 1990 and just kept going along with what people would suggest. Then I tried dancing in strip clubs. Guys in strip clubs kept giving me business cards saying, "Do you do private shows?" I went to alot of different strip clubs and eventually I got alot of cards and I had never really done anything privately. I didn't know how to organize it or what to do. I met this woman who said, "Listen, here's what you do. You run an ad." She told me what to say and what not to say. She and I went to an attorney and asked him

what the law was and how we could do this successfully without getting arrested. He told us how to do it without getting busted because it's the attorney's job to know the law, not obey it.

MRR: What was your favorite part of the job?

Dee: The money! As soon as that guy would leave, I loved counting the money and putting the money in my little pile where I would hide it and keep track. I loved keeping track of the money.

MRR: Did you ever have any frightening experiences?

Dee: I did have a couple. One guy pretended to be a cop. He thought that I would give him a free massage if he wouldn't arrest me. He didn't have a real badge and I didn't buy his story. I kept calling him on it. I said, "If you're a real cop, you got two guys right outside my door. Why don't you call them in here." He was stuck. He said, "Oh, they're down the street in a van." I said, "Great, call them here's the phone." He played with the phone for a minute and said, "The line's busy." I said, "Oh, yeah, right the police department isn't answering for you." So anyway, I was wondering how I was going to get rid of him. Luckily, I lived in an apartment where there was a button I could push that would set off an alarm. It made a lot of noise. So that's what I did because I knew he would run out the door. Then I called the leasing office right away to say, "Oh, I'm sorry, my friend was visiting and accidentally pushed the button." I didn't want them to come up and find out what was going on. That's how I got rid of the guy.

MRR: What is the other experience?

Dee: The other one was this guy who came in and he wouldn't leave. He just wanted to talk in the middle of my living room. He wouldn't pay the money and he wouldn't leave. I couldn't get rid of him. Finally, I opened the door and started shouting, "Thanks for stopping by," hoping that he would leave. He stood in the doorway and he grabbed my breast. Well, at that point my space had been violated and I started shoving him out the door and finally was able to slam and lock the door.

MRR: Do you consider the work you did a good or a band experience in your life?

Dee: I consider it one of the best. I'm so glad I did this because knowing how to manipulate men means you know how to manipulate half the world.

MRR: Would you recommend this for someone else to do?

Dee: Yeah, I really would because they don't realize the power or control they have, or the money they can make. I made more money in that job then any other job I had in my life [other jobs included grocery clerk, computer technician, actress, ESL teacher, and more].

MRR: Beyond the money, why did you do it?

Dee: In addition to the money it was exciting. I felt such power. These idiots are coming over here and I'm doing something so simple, something that girlfriends and wives do for free all the time. I took pleasure in how stupid they were and how powerful I felt.

MRR: Why did you stop doing it?

Dee: I started getting nervous about getting arrested. I thought, "If I got arrested I'd lose my teaching credential. I'd have a permanent record." I felt as though I was living on borrowed time.

MRR: The end. Dee is currently working in a different sector of the sex industry and teaching ESL (English as a Second Language) at adult night school. I also want to mention that Dee is in her mid-forties for those of you that may have assumed that she was in her twenties. As with any five minute interview, I chose the interview based solely on how interesting and obscure I feel it will be. My intent is only to enlighten, entertain, and educate (the three E's).

On a different note I want to give high praise to the Purple Onion and all the people who were there Sept. 13 for the Hard-Knocks /Ritalins/Jack Saints/Knockout show. I had one of the best times I had ever had at a show. The promoter, Tom Guido, provided amazing down time entertainment between bands. It was very cool to see other bands, like the Loudmouths, who were not playing, supporting the new bands that played that night. I can't wait to come back to San Francisco. Once again, send all correspondence and suggestions for future 5 min. int. to PO Box 251, Norco, CA 91760-0251.

Recent geriatric punk rock doin's hereabouts (S.F.) promised to provide fodder far too amusing to go unreported as I am ever in search of cheap laughs and easy inches (no joke regarding results of crossing a certain erstwhile L.A. rapper with the diminuitive writer of "Size Ain't Shit" here, as it would no doubt be far too recondite to provide even the cheapest of laughs) of column copy. I first "made the scene" (as the youngsters say) at an exhibition of "Punk Photography" in conjunction with the glossy "Search and Destroy" compendiums. Some nice photos of good, bad, mediocre and even a few great bands but no epiphany, no punchline, no hook on which to hang a story (unless I wanted to go into the offputting "artspace"/gallery atmosphere of the LAB and be led into the old "contrasting aspects of an object becoming with an object being" - no thanks!).

Providence appears (in the curious form of some hippie Eurobackpack trash) pointing to a photo of Penelope from the Avengers and breathing his fetid breath in my mug. "Can you explain this to me?" I see that he's pointing to a swastika which shares space on her shirt with some of those wacky revolutionary/neo-dada slogans that were all the rage at the time as sure-fire goat-getters of "squares" (ah, those simple days of yore!).

I usually avoid talking to strangers at art openings, but helpful bastard that I am I replied, "Sure. It's a swastika." (Despite being a didactic bastard as well, I opted for the succint explanation rather than going into the historical/religious background and all that Joseph Campbell crap, much less bothering to work in the Trivial Pursuit detail of the Zodiac killer's signatory symbol being a variant swastika with the same basis in Sun worship, etc.)

Feeling very pleased with myself for having done my good deed for the decade, I turned away from my pupil (primary level: the "sniper scope" swastika variant is covered in the advanced level of my correspondence course in swastika identification [I get most of my students through ads in the back of comic books: since the likes of Captain Marvel's nemesis Capt. Nazi hasn't been seen in the funny books for quite some time, many comic readers need tutoring in this area, which means big bucks for me]). But the fella's thirst for knowledge was unquenched, which he signified by saying, "No. I mean, 'Why is she wearing that?'"

Now he's asking me about the hearts of (wo)men, so I replied, "I have no idea. You'd have to ask her." After all, I don't want to infringe on the Shadow's territory (and since Kent Allard's other alter ego, Lamont Cranston, is Jewish [I don't whether or not Allard is], this might give him a special interest in the case of the Punk Rock Swastika, which, clearly, only he has the ability to solve).

I hated to disappoint the overgrown l'il nipper (who seemed to be trying to regain my attention as I 23 skidooed), but I don't know why he thought that I was the person to ask. The whole swastika as shock value thing seemed rather obvious and old hat to me ages ago (when I was 5 or 6, my brother and I wanted to be Hell's Angels for Halloween and drew sloppy Angel colors and swastikas on T-shirts; I did wear a Gestapo skull for a while as a teen, as it seemed an elegantly understated sort of "Fuck you" since nobody but my History teacher knew what the hell it was [I won't go into my overstated more youthful "Fuck you"s just now, thank you]).

The next big event promised much more amusement. A panel discussion (and panel discussions are second only to filk-singing on my list of things that I ADORE about Dr. Who conventions) on "21st Century Punk Principles and Ethics" (although it would have had more potential for personally amusing me if it had been "21st Century Punk ROCK Principles and Ethics," since "punk" is at this point, well, you know, sort of whatever you, like, want it to be, right? Like, somebody putting your band out on their DIY label, and like there's only one rule, there are no rules, etc., in other words, another categorical imperative long since abused into meaninglessness [and who really NEEDS a categorical imperative, anyhoo?], but "punk ROCK" should obviously have something to do with MUSIC [or pain, if country rock is on the wane] even though it commonly gets tossed around as though it's some sort of political/artistic/bowel "movement," besides which

attempts at formulating musical "ethics" [as well as "principles" of some nebulous moral sort, as opposed to academic music theory] presided over by the usual gang of idiots [oh wait, that's MAD magazine] are ever an extra-big hoot and a holler; even without the extra humor value of sacerdotal raiments for ROCK, according to the Punk book at Harrah's the odds were good that this particular discussion would get plenty hazy anyway).

I will admit that as I approached the meeting of the minds at the LAB, I had a nagging notion that the punk rock (rather than Punk) thing to do would be stay away Joe from such high-minded intellectualism (I could always try to find my own proper middle ground at home by trying to read Vol. 2 of Spengler's "Decline of the West" while playing Vol. 1 of "Murder Punk" really loud), but Penelope of the Avengers was on the panel and I wanted to see if the swastika I.D. alumnus was going to take my advice and ask her what she meant by wearing a swastika on or about the night of July 2, 1977.

A flyer lying on the ground then caught my eye. It had apparently been taped somewheres and subsequently torn down, but (in the sort of happy ending that is all too rare in real life) it put everything into proper perspective and provided me with my hook on a silver platter. What's more, it gladdened my heart that somebody cared enough about righteousness to do it.

The logo for the LAB was reproduced with additional verbiage indicating that it was an acronym for "Let's All Bullshit." Beneath that was the event information clipped out of the advertising, and beneath that was a reprint of a Berkeley Barb article (3/31/78) entitled, "Crime Report."

"In last week's story, 'Punks go political—Dig Mine Workers," it was reported that Crime said, 'Mine workers are just assholes who drive around in Cadillacs. Crime deny having said that and have issued the following statement:

"1. Crime is a non-union band which is being constantly hounded by the union. If we were to play a benefit for any workers it would be the scabs, since that's what we are.

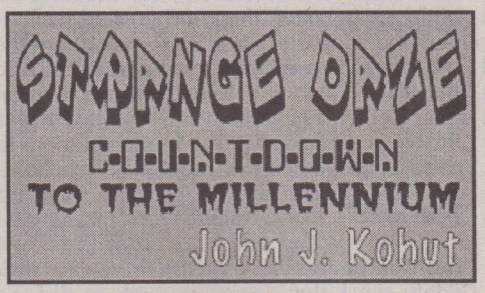
"2. The purported goal of the miners' benefit was not to benefit the miners, but rather to 'raise the consciousness' of the New Wave. This is a phrase so insanely manipulative and imprecise that it is totally without meaning to us. Our intent is to raze consciousness.

"3. We indict the Mabuhay Gardens and the 14 bands who took part in the media swindle with acts of hypocrisy and cowardice. Only Crime was not intimitated by the threatened reprisals against those who refused to tow the line. As a result of this stand, Crime has endured larceny, sabotage, harassment and public defamation. Corruption within the local politics of punk is a crime."

Finally, the simple statement, "True then, true now."

No doubt true for the 21st century as well, I thought as I changed course to the nearest taqueria. Thank you, angel of the odd.

Postscript: I don't normally bother pointing out typos in previous columns since they're usually self-evident enough, but careless use of the spellcheck program caused someone to change "Studs Lonigan", one of the contenders for The Great American Novel into "Sruds Linguine", in the "Education Issue" no less.



THE FINAL COUNTDOWN

Latest "Bad for you" Last Meal

Convicted murderer Samuel McDonald Jr., executed by lethal injection in Missouri in September. His last meal menu included steak, fried shrimp, catfish fillet, french fries, two fried eggs, toast and Coca-Cola.

The principal of a state-owned elementary school in Jakarta ordered six tardy or misbehaving male students to strip naked and run around the school soccer field. Other teachers and students then booed and jeered them as they ran. Two who refused to strip had their ears pulled and squeezed.

Suburban Dallas neighbors of 75-year-old Mary Lou had no idea that she was dead inside her home for a year before police entered in October and found her mummified body. Police had to force their way in because the door was blocked by an enormous pile of mail dated to August of 1996.

Who's got'em?

As of mid September the Air Force was almost finished cleaning up the Eagle, Colorado, site where the A-10 warplane piloted by Capt. Craig Button crashed in April after mysteriously breaking from his formation over southern Arizona and flying 800 miles off course. The plane's bombs are still missing.

A 14-year-old Orange Park, Florida, boy shot his 15-year-old sister in the chest because she was getting on his nerves by talking on the telephone too long. When police arrived on the scene the boy was talking on the phone.

Two Southern California men pled guilty to smuggling 14 rare snakes into the United States. The men placed the snakes in pantyhose and then stashed four each in their boots and groin areas. They were arrested crossing the border into Texas when officials detected something wiggling in their pants.

According to the new book "The Johnson White House Tapes, 1963-1964," by historian Michael Beschloss, President Lyndon Johnson told the late Sen. Richard Russell in 1964 that he did not believe the Warren Commission line that a lone gunman killed President Kennedy.

Tampa, Florida, city officials demolished a home that had been infested with 1,200 rats. The house had been occupied by Vivian Parson, 76, and her 54-year-old daughter Vivian Bryant, who considered the rats to be their pets. After neighbors complained of the smell, the authorities took action, ordering the women out of their home. Exterminators then covered the three-bedroom house with a tent and filled it with poison gas. "To be honest, we didn't notice them," Ms Bryant reportedly said of the rats. "They were in boxes that we had stored. We weren't really that aware of it except when summer started."

Authorities in South Camden, New Jersey, found dozens of animal carcasses in a row house where a 44-year-old woman lived with her 17-year-old daughter. The Society for the Prevention of Cruelty to Animals removed more than 20 dead dogs and cats from the three-bedroom home where 11 adult cats, four kittens, three adult dogs, two puppies and two rabbits lived. Neighbors were driven to contact authorities over the stench. Officials theorized that the incident could be attributable to "animal collector syndrome."

Ten Georgian border guards were being treated for radiation sickness in October after 15 radioactive containers were found abandoned in and near a former Soviet military base. Ten of the radioactive containers were buried in shallow ground below the border guards' trainer center. Five containers were found outside the base. When the Soviets left the area in 1992 they simply neglected to mention the containers.

According to a survey sponsored by the National Constitution Center, 16% of Americans think the constitution declares Christianity to be the official religion of the United States, 35% believe that the constitution declares English the official language and 24% cannot name any of the First Amendment rights.

The Taliban Islamic movement ordered all Afghans to destroy pictures of living beings and instructed painters not to pain pictures of living beings. All plastic toys depicting living beings were also ordered destroyed.

According to an AP story in September, Cuz's antique store in Lebanon, Tennessee, offers for sale an unidentified head described as having an oval face ringed with short, white, furry hair. A card accompanying the head reads, "Ran over by car on Sugar Flat Road in Lebanon, TN. Jan. 5th 1989 - was never identified." According to the shop owner, "I have never seen anything that favors it. It looks more human than animal." He bought the head from the man who ran the creature over with his pick up truck. Although the body was severely mangled, he was able to salvage the head.

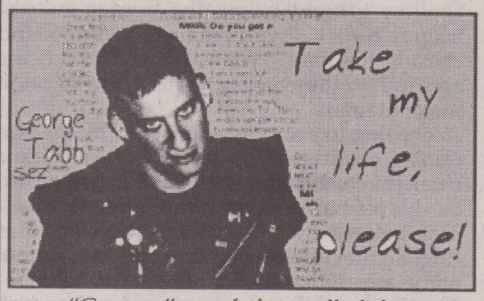
Alexei Yablokov, a former senior environmental adviser to Russian President Boris Yeltsin, testified in Washington in October that the Soviets did develop portable nuclear weapons - the so-called "suitcase bombs," some of which are now reportedly unaccounted for. "I have spoken to the people who made these bombs, so I know that they exist," Yablokov said.

According to a new report by the Center for Strategic and International Studies, Russia is on its way to becoming a criminal-dominated state and that its government is now "unsure of the reliability of people charged with safe-

guarding nuclear devices." The report suggests that Russia is becoming a "criminal-syndicalist state" with gangsters controlling the largest banks and the political process.

In Pearl, Mississippi, in October a 16-year-old student brought a rifle to school and began shooting one morning, killing two girls - one his former girlfriend - and wounding seven students before trying to flee the scene. His getaway was foiled by assistant principal Joel Myrick, who, armed with a handgun, forced the student to lie on the ground and put his foot on the boy's neck to hold him. According to Myrick, the student said, "Oh, Mr. Myrick, I'm the one that gave you the discount on the pizza the other night." [At press time allegations of satanic cults and a murder conspiracy involving a group of students are still surfacing.]

Kohut's latest book, written with Roland Sweet, is Dumb, Dumber, Dumbest, published by Penguin USA and available in bookstores everywhere. Please send all corroborating evidence from your town's newspaper (with the paper's name and the date the article appeared please) to me at: Strange Daze, PO Box 25682, Washington, DC 20007.



"George," my father yelled from our driveway, "get your lazy fourteen year old ass out here right now!"

I debated ignoring my father from my bedroom, and finishing the Spiderman comic book I was so engrossed in. I was up to a part where Doc Ock again escapes from prison, kidnaps Aunt Mae, and Spidey is torn between saving his Aunt, and getting some action with his girlfriend. I would have gone for the action. Aunts just pinch your cheeks, tell you how cute you are, how much you've grown, and then walk away. Grandparents are much better. They slip ya rolled up bills with their handshakes. It almost makes it worth seeing them.

"George you little fuck," yelled my dad, "get out here now. Don't make me come up there."

"Make me come up there" was slang for kicking my ass. I was out on the driveway in about five seconds.

"Look at that," said my dad, pointing at two white kittens on the driveway. One was lying on its side, eyes closed, mouth open, the other, tail in the air, head against pavement.

There was blood next to each.

"What happened to those kitties?" I asked my dad.

"You tell me," he said, "and it's kitty".

I looked closely at the kittens, and my dad was right. It was one cat, split in half at the mid-section. The tail end had no head. The head end had no tail. I almost puked.

"Well?" asked my dad, again.

I told him I didn't know what happened. I did understand why my dad was asking me, though. My brothers and I used to take cats, kittens, and other small animals, and make "roller-coasters" for them. We'd but them in boxes, then find unused wallpaper, and slide the cats in the boxes down the wallpaper. Sometimes the cats would fall out. But it was no worry, they'd always land on their feet. We never really hurt any cats. It was the frogs that'd get it. We launched them in rockets, filled their tiny mouths with pebbles and watch them drown, or blow them up with M-80's. But catracide wasn't our style.

As my dad and I stared at the white fluffs of fur and blood on the driveway, suddenly the kitten's eyes opened, as did it's mouth. Blood poured out, over its tongue.

I went over to the grass and puked.

When I finished vomiting, I looked back over at my dad, and he mouthed the word "pussy" at me.

Just then our maid, Attie, came walking out of the house. My dad took Attie by the arm, and showed her the dead kitten.

"Damn if I ain't seen that before," said Attie. Then she went on to explain that when she used to live in Alabama, she'd see lots of animals, dogs, cats, even chickens, looking like that. She explained that the dead cat was the result of an overly large, and overly hungry snapping turtle.

"Snapping turtle?" I asked Attie. I'd seen them in our pond in the woods, and they didn't look big enough to bite off my nose. Or my pinkie, for that matter.

"It's a damn snapping turtle," said Attie, "and you boys best find it before it done eat your dogs, or chilren." She always called us "Chilren".

Attie then left my dad and I alone with the dead cat.

"What are you looking at," yelled my dad, "go inside the garage, get a fucking shovel, and clean up this mess."

About a week later, while my brothers and I were riding down rocky hills in old steel barrels, cutting ourselves up really good, we stumbled upon one of our baby goats at the bottom of the hill. Its stomach was missing.

"What the fuck happened to the goat?" asked my brother Seth.

I hit him hard. "Don't you fucking swear, Seth," I said. I was his older brother.

"That's gross," said Lloyd, my other brother.

That night, I led my dad and Attie to where the dead goat was busy attracting flies.

"Phew, that goat sure stinks," said Attie.

"Do you think it's the turtle," asked my dad.

Attie told us it was, and even showed us the bite marks around the belly of the animal. Of course I walked about five feet away and threw up.

But this time my dad didn't call me a pussy. He just told me, calmly, to "go in the fucking garage, get a fucking shovel, and clean up this mess."

A couple of days later, my next door neighbor, Andy, calls me, and tells me to come over and listen to the new Kiss album with him while we go fishing. I was busy trying to figure out how to play with myself, so I told him some other time.

"I got a case of Coors", he said.

Five minutes later, I was down the street at Andy's house, whose property was connected to ours by a stone fence way out behind our horse corral.

"I got the new Kiss album," explained Andy, the guy who gave me all his Izod shirts when he grew out of them, so I could put saftey pins through the alligator, "we can blast the stereo out the window, and go bass fishing!"

I looked at Andy's house, and his large pond in his back yard. It seemed like a good idea to me. Besides, we hadn't heard of The Ramones yet.

"What about the beer?" I asked him.

Five minutes later, Andy exited the house, with Kiss blaring on the stereo, two fishing rods in one hand, and a case of Coors in the other. Punk Rock.

We each found good rocks to sit on, and cast our rods out into the pond. As Dr. Love blasted from his stereo, Andy asked me if we had any dead animal problems lately.

I cracked open a Coors, and told him that we had. That we lost a kitten and a goat, and my dad made me bury them. I told him I dug them nice graves and everything, and made a cross out of two sticks for their grave-markers.

"But you're a Jew," said Andy, a fellow brother, "you should have made a Star Of David".

"You try bending a bunch of sticks into that, pal," was my answer.

Andy then told me that he found a kitten on his driveway, split in half, and a couple of dead ducks from his pond. Also partially eaten. I asked him if it was his kitten. He told me it was probably one of ours.

"Oh," was my reply, "we have lots of them. Thirty-eight I think. They just keep breeding. My dad can't throw them in burlap sacks and drown them fast enough."

Andy just shrugged his shoulders, and gulped down some Coors.

About an hour later, as we were finishing up our fourth beer each, we saw a strange sight. We were watching a mother duck, with all her babies following her around in the water, when, suddenly, the last duckling just disappeared underwater.

"Whoa," I said, "Jaws."

We kept watching, and another duckling vanished. Then some blood rose up to the surface.

"Holy fucking shit!" exclaimed Andy.

I hit him. He wasn't supposed to swear.

Suddenly I felt a nibble, yanked on the line, then felt a bite on my fishing rod. I reeled in a pretty huge bass, and tried to undo the hook from the fish's eye.

"Leave it on the line," said Andy, "I got an idea."

Andy then instructed me to cast the bass out into the water, near where we saw

the last duckling go down, and reel it in slowly. I did as I was told. After all, Andy was a full year older than me. He had once told me he even kissed a girl.

I threw the fish out into the water, and started to reel in the bass real slow. It fought a lot, which was kinda fun, but since the hook was through it's eye, it wasn't going anywhere.

As I reeled it in closer and closer, I saw a huge shadow following behind it. So did Andy.

"Holy motherfucking shit," exclaimed Andy, "do you fucking see what the motherfucking cocksucking I see?"

Kids. They swear a lot.

I told him I did. Behind the fish, paddling in very slowly was a huge, I mean fucking gigantic, turtle.

"It's fucking Gamera!" I exclaimed.

Andy just nodded his head, sipped his Coors, and let out a low whistle. That was a manly thing to do, let out a low whistle.

We both stared at the turtle that could probably kill Godzilla. It was at least two feet long, without the tail, and it's head looked like a tree stump. Later in life, upon meeting Henry Rollins, I would think the same thing.

"What do we do?" I asked Andy, with a quiver in my voice. I was afraid. What if the damn thing ran out of the water and attacked us. What if it bit off our feet. Or hands, or worse yet, our penises? I hadn't even gotten to use mine yet.

"Just reel it in slowly," explained Andy, "I'm gonna run in the garage and get a metal tub. When it comes out of the water, we'll catch it!"

Sounded good to me. But I backed up about ten feet from the water, and slowly wound in the line. The fish was now flopping on the ground, and the turtle started exiting the water, slowly. I watched it as it followed the fish, like a rabbit following a carrot, or me following a nicely shaped butt down the school hall.

Andy returned quickly with the round metal basin, and quickly threw it over the turtle. It's tail still stuck out, but we had the fucker under the tub.

"We got the motherfucking cocksucking sonofabith asshole turtle!" Andy yelled.

I hi-fived him.

We listened as the turtle bonked its head against the side of the tub, trying to escape. This went on for a couple of minutes, and we just stood there, drinking our fifth or sixth Coors.

"What do we do now?" I finally asked Andy, as he stood on top of the tub, so it wouldn't move as it had been for the last few minutes.

"George," said Andy, in all seriousness, "it is our mission to destroy this turtle."

"Destroy?" I asked, somewhat confused.

"Kill. This turtle has taken the lives of many animals around here, and we, as judge, jury, and executioner, must carry out the sentence and destroy it."

I asked him how we do that, and he told me to stand on the tub, and that he'd be right back.

He was, with Kiss again blaring on the stereo, and an ax in his hand.

"George, my man," said Andy, "we are gonna chop off this fuckers head!"

I got off the basin and let Andy take a long stick, and flip the tub over. Once off the turtle, it raised it's ugly tree stump motherfucking head in the air, and snapped. It could definitely take off my dick. That I now knew, for sure.

Andy approached the turtle slowly, and it turned its head, and watched him walk. Andy kept his distance.

"Andy," I said, "if you are gonna chop off its head, you are gonna have to get closer!"

"Shut-up Tabb, you pussy, you wanna try?"

I thought about how the turtle ate the kitten. I thought about how the turtle killed the goat. And I liked that goat. I thought about how my dad made me get the shovel and dig up a hole and bury the damn animals. I was pissed. I hated yard work.

"Yeah," I said to Andy, "gimmie the ax."

Andy handed me the ax. It felt heavy in my hand. It was a new one, with a wood handle, and red back to the blade. Nice. Good for killing. Like in "Night Of The Living Dead".

As Andy diverted the turtle's attention with the long stick, I snuck up behind it and whacked it in its tree stump head with the blade. The impact was so hard I though I broke my wrists.

Nothing.

The turtle, still interested in Andy's big stick, seemed to have not felt the ax. So I whacked it again. And again. It was like hitting a damn rock.

"Lemmie try," said Andy, as he took away the ax, and gave me the stick.

I started to poke the turtle with the stick, and Andy began to chop away at the turtle's head. Finally he drew some blood. After about thirty whacks. It was almost time to turn the Kiss record over to side B.

"I got the fucker," exclaimed Andy.

We both watched as some blood began to pour out of the turtle's neck. But it didn't seem to phase the damn thing. It kept snapping at our stick, and looking at us.

"I know something that will hurt it," yelled Andy as he ran into his house, "I'll be right back".

Andy returned, after turning over the record, and as the song "Love 'Em And Leave 'Em" blared, he showed me a can of salt.

"Salt?" I asked him, as I kept the turtle busy poking it's slashed neck with the stick.

"Yeah, it'll make it go nuts and die," was Andy's answer.

Andy then went over to the turtle and poured the whole fucking can on it's neck. Now the turtle had a white neck, and half a white head.

Nothing.

Then suddenly, it started snapping at the air like crazy.

"See," said Andy, it's in pain, the salt is killing it."

The turtle continued to snap at the air, and let out some really strange grunting noises. I almost felt sorry for it. Almost. But then remembered the holes I had to dig.

We stood there watching the turtle snap at the air as the next song, "Mr. Speed" came on the stereo.

Suddenly, as if taking it's cue from the song, the turtle rushed at Andy and I. It had been about fifteen feet away, and in about one second, was five. We screamed, and ran away as fast as we could. The turtle followed us, in hot pursuit, and we kept screaming as it followed us up onto his lawn.

"Holy motherfucking shit!" yelled Andy as he ran across his yard.

I don't remember what I was screaming, but I know there were tears running down my face. Gamera was gonna kill me.

"Tabb," yelled Andy, as the turtle chased us around his lawn, "distract it, and I'll catch it!"

Distract? Fuck that shit. I was getting the hell away from that thing before it turned me into a girl. As I ran away, I turned around and saw it following me, and Andy following it with the tub.

Finally Andy threw the tub over it, and it was captured, again.

We both let out audible sighs, and Andy pointed at my tears, and called me a sissy.

I pointed at his, and told him he was one too. He told me he didn't even know he had been crying, and not to tell anyone at school, or I couldn't have anymore Alligator shirts, or beer.

We opened some more beer, and sat on the tub with the turtle underneath. This animal was hard to kill, and we kind of found ourselves in a bind.

"Why don't we drop a nuclear bomb on it?" I asked Andy.

"We don't have one, George," was his reply.

"Oh yeah," I said, "how about we blast it with a phaser?"

"You watch too much television," was the answer.

So we just sat there, on the tub, with the turtle making funny noises, and bonking its head against the sides.

"M-80's," exclaimed Andy, "Well blow up the sonofabitch".

Andy told me to continue to stay on the tub, and he'd run in and get some. The guy had everything.

As Andy ran into the house, I stood on the basin. No way I was gonna sit on it alone.

Andy returned with a fist full of M-80's. He lit one, and threw it under the tub. We got away, fast.

"Bonk!" was the sound we heard.

We lifted away the tub with the long stick, and saw the turtle, smoke all around it, snapping at the air. It's head was now red and white. All it needed was some blue, and we coulda hung it on a flag pole.

"I don't think that worked," I told Andy.

He told me to shut-up, and that he had an idea. He walked close to the turtle, lit an

M-80, threw it near it's head, and ran back.

What I saw next was totally amazing. Apparently, the turtle, in it's slashed neck and salt covered fury, mistook the M-80 for something to bite on, and snatched it up in its jaws.

We watched as the turtle tried to swallow the quarter stick of dynamite. Suddenly we heard a loud "Pop", and saw lots of smoke. When it cleared, the turtle looked just fine. Well, almost. It's bottom jaw was hanging off to the left, all floppy and stuff. It saw us, and again started to snap at the air. Only now, it's bottom jaw didn't work to well. It was about as harmful as a junkie whose dentures fell out.

"It's still the fuck alive," I said to Andy.

He nodded. We just watched it as it tried to bite the air, and it's jaw flew around. I felt myself starting to get sick. Maybe I was doing the wrong thing.

"Andy, we gotta kill the damn thing, put it out of its misery," I explained, "it's the right thing to do."

"You are such a pussy, Tabb, " was his reply. But he knew I was right. Even though the thing had killed a cat, a goat, and at least two ducks and another cat, it didn't deserve to be tortured by two kids like us. It was an animal of habbit. Just as bees sting, donkeys kick, and most men put their penises into anything with a vagina, snapping turtles snap.

Andy ran back inside his house again, and this time returned with a rifle.

"Where the hell did ya get that?" I asked him.

"My dad's closet," he replied, "and I found some ammo in his lock drawer."

Andy showed me a fist full of .22 caliber bullets, and let me hold the gun.

"Awesome," I said, "But why didn't we just use this in the first place?"

"If my dad finds out I know where is gun is, and how to use it," explained the fifteen year old, as he popped open another beer, "he'll kill me. Let's waste the turtle, and put the gun back as soon as possible. My dad should be home within a half hour".

"Cool," I said.

Andy then opened the rifle, and loaded in a bullet. As Kiss's song, "Hard Luck Woman" boomed out the windows of the house, Andy, from about six feet away, shot at the turtle. The bullet hit the turtle's shell, and the animal started to spin in circles.

"Cool," we both said at the same time.

"My turn," I said to Andy and we struggled over the gun.

"Do you know how to use one?" he asked.

I told him I did. That I saw lots of Westerns on TV, and watched S.W.A.T. every week. Andy handed me the gun.

Somehow I loaded in a bullet and aimed at the head of the turtle. I gently squeezed the trigger, and boom! Dirt flew up next to the turtles head.

"You missed," Andy yelled, "My turn!"

Andy grabbed the gun, loaded it, and shot at the turtle. A perfect hit. It's lower jaw exploded in bone and blood.

We both looked at the animal. It looked at us. Still alive. With no lower jaw. It kept bobbing its head up and down, like it was trying to bite, but with no jaw, that was pretty hard.

"Gimmie the gun," I said to Andy, and took the .22 rifle.

I then loaded in a bullet and told Andy I'm gonna put an end to this once and for all. Andy told me he'd like to see me try.

I walked up to the turtle, gun loaded, and stuck the barrel of the rifle down whatever was left of the turtles throat.

"Don't do it," yelled Andy, but it was to late. I pulled the trigger, and after the loud bang, blood and guts and crap went all over me, and Andy's dad's gun.

"Now look what ya did," exclaimed Andy, "how the motherfucking fuck and I gonna clean this sonofabitch gun?"

We both looked at the gun, covered in blood, and the headless turtle on the ground. It's tail moved for a few seconds, then finally stopped. We then looked at each other, and hi-fived. We'd slayed the beast.

We spent the next fifteen minutes cleaning Andy's dad's gun as best as we could. We used Fantastic, and Toilet Cleaner. It seemed to do the trick. The gun was all shiny and stuff when Andy put it back in his dad's closet, and put the bullets back in his drawer. I caught a glimpse of myself in his parents bedroom mirror, and saw I had ruined my clothes with turtle guts. Oh well.

Once back outside, we again stared at the turtle. It had no head. It was quite dead.

Just then, Andy's dad, Ralph, pulled into the driveway, parked his car, and got out. He was wearing a nice gray business suit, and his hair was slicked back like all those Wall Street guys.

"Whatcha boys doin?" asked Andy's dad as he walked into the backyard where we were standing over the dead turtle.

"We killed a snapping turtle with an ax," Andy yelled out, before I could say anything, "It is the one that was eating the ducks and cats."

Andy's dad stared at the headless turtle.

"Where's it's head?" he asked.

Andy told him we threw it in the pond.

Andy's dad then looked at the basin, and bloody ax on the ground.

"Well," he said, "it looks to me like you boys did a good job. But it must have been hard to kill it with an ax. You should have used my rifle, Andy."

Andy just nodded his head. I looked down at the ground and said nothing.

Suddenly I let out a large belch, and the stench of Coors was very apparent.

"You boys been drinking my beer, again?" said Andy's dad.

"We both nodded our heads. There was no use in lying.

"Well," he smiled, "that's okay. I guess it's a good thing then that you didn't use my rifle."

Andy and I smiled to each other.

"Now," he said, "why don't you boys get some shovels and bury that damn thing before it stinks up the yard."

We both nodded our heads, and after Andy's dad went inside, I bolted. The fuck if I was gonna bury that turtle.

Three days later, while riding home on the school bus, Andy decided to talk to me again. He told me he got some more beer, the Frampton Comes Alive album, and that his dad was out of town for the night. He then asked if I'd ever been duck hunting.

Take My Life, Please.

Endnotes:

1. furygeo@aol.com is my e-male. You can reach the other guys in the band too. Evan is at parkluck@aol.com, and Michael, at larryfishkorn@juno.com.
2. Killing animals is not a laughing matter. (This endnote paid for by P.E.T.A., The No-Fur campaign, and The Audience At Gilman Street)
3. New Records that kick include The Severed/East Coast Panic Split, Groovie Ghoulies "Re-Animation Festival", the new Under Girl single, Pud's new one, The Loudmouths single and much more. Cool demos include those from Pulpit Red, Mazinga, The Hellcats, The Severed, The Shakes, The Injections, HEAL!, CincComMutSpac, Less Than Filth, Flame Retarded, and more.
4. As you read this, Furious George is on tour in the midwest. We'll be out on the left coast again in January, then, hopefully, overseas! See ya soon!

I love getting demos (for the most part), but there's certain bands that I always look forward to releasing new tapes. One is DIE CRUISIN'. I've heard two MISFITS tribute compilations, and DIE CRUISIN' haven't been on either of them, but they sure as hell should have been! 4 chord, catchy, tuneful horror punk with a bite. The vocals are a little gruffer than on past tapes. Great stuff. 10 songs, good production. 16739 Old Manchester/ Grover, MO. 63040.

ALL THINGS CONSIDERED play 100% by the numbers late '80s straight edge, with all the trimmings. I like it. 7 songs, good production. 10 Kaw Ave./ Rockaway, NJ 07866- 1907.

LIMITED POTENTIAL sound a bit like a sloppier HELLNATION. Hardcore thrash with vicious vocals. 14 songs, bad production. 28 Fosterville Rd./ Greensburg, PA. 15601.

D.U.I. are pretty tuneful hardcore- not really poppy, but with a lot of melody. 10 songs, good production. 1180 Brinkmen Rd./ Pennsburg, Pa. 18073.

INTERSTATE 4 play pretty silly pop punk that gets pretty emo at times. Needs more bass! 9 songs, okay production. 2907

Culton/ College Station, TX. 77845.

CUT SHORT play some pretty decent hardcore thrash, without a lot to set them apart. 7 songs, okay production. 3225 Sunset Dr./ Redding, CA. 96001.

THE RED HEADED STEPCHILDREN make me think of a hardcore version of SOCIAL DISTORTION. Tuneful, well played, mid-paced hardcore. 11 songs, good production. 215 Forest Trail/ Nicholasville, KY. 40356.

SENIOR CITIZENS play very silly, sophomoric punk/ hardcore, a bit like THE DESCENDENTS if Milo was in junior high. 17 songs, okay production. 1323 Haymarket Way/ Hudson, OH. 44236.

NO REASON play good, solid punk with a little English street punk influence. 12 songs, good production. 273 Elgin #5/ Brantford, Ont./ N35 5B2/ Canada.

SANTA'S DEAD play fairly average punk, a little like mid period SCREECHING WEASEL, but without as much charisma. 9 songs, good production. 96 Eihner Pine/ Harrington Park, N.J. 07640.

THE PALOOKA'S play tinny oi! and punk with plenty of attitude, the way it should be. 8 songs, okay production. 6273 Florida Ave. N./ Brooklyn Park, MN 55428.

VICTIMS play awesome crust/ thrash hardcore, featuring ex- members of DISPENSE. Great, raw stuff. 8 songs, good production. Sagaregatan 6C/ 611 32 Nycoping/ Sweden.

TRAUMA play fairly average clean punk/ hardcore with Spanish vocals. 16 songs, good production. Haiti #106/ Col Lomas Del Pedrega/ CP 666 48/ Apodaca N.C./ Mty Mexico.

THE UNION play rockin' punk and hardcore with a pretty good amount of melody, kind of like if you were to cross NOFX and JAWBREAKER. 10 songs, good production. 421 South Coast Hwy., Suite A- 777/ Oceanside, CA. 92054.

Next up is a split tape from 720 DEGREES and REDENCION 9- 11. 720 DEGREES are a straight edge band, but they're heavier than most, kind of like a sludgy YOUTH OF TODAY. REDENCION 9-11 are a little more fast and furious, and also pretty good. 6 songs each, good production. CC# 3893/ Correo Central (1000)/ Capital Federal/ Argentina.

CAUSE FOR EFFECT play some rather strange, jangly punk of all speeds, with a death metal sounding vocalist (imagine THE DEAD KENNEDY'S "Fresh Fruit for Rotting Vegetables" crossed with the new E.N.T.). 11 songs, good production. P.O. Box 392/ 28080 Madrid/ Spain.

TEXAS TERRI & THE STIFF ONES play some rockin' punk rock, kinda like THE SLITS, with a little southern fried influence. 6 songs, good production. P.O. Box 3478/ Hollywood, CA 90078- 3478.

INDYPENDANT play kind of artsy metal punk, that gets pretty interesting at times (and kind of boring at others). 5 songs, good production. P.O. Box 7407/ Richmond, VA. 23221.

And that's it for this month. See ya next month, same bat time, same bat channel. P.O. Box 2584/ Conroe, Tx. 77305.

Hey, since when do I make corrections? I like to feel secure with the notion that everything under this little picture is true and precise. I did say last month, that Ray Beez singer of WARZONE (ex-skinhead - ex-straightedge - ex-guido-glam-metal band) died of an overdose. It has been made clear by a bunch of people emailing me that he actually died of arachno-encephalitis, which is a rare viral infection. In fact, I read somewhere on the Internet that he was "Illin on some bad phlegm lately." They held a large show with AGNOSTIC FRONT in NYC in his honor, unfortunately J-CHURCH couldn't make it.

Ryan (the guy with the big rubber skeleton taped to his jacket) poured beer on George Tabb.

In one of those million-to-one freaky chances, it turns out that a miniscule but still potent amount of plutonium leaked out from the recently launched Cassini spacecraft and somehow drifted its way down to Earth, landing, improbably, on the roof of MYKEL BOARD's NYC apartment building. Rather than fleeing like the other tenants, Mykel clings on to his teeny rent-controled unit, risking life and limb because tts the only way he can afford to live in the Big Apple. Despite this odds-defying turn of events, when I talked with Mykel he seemed upbeat and positively aglow! What a guy!!

The 5,6,7,8's did some recording with former members of The DEVIL DOGS. The mill proclaims that the band is getting back together with a new drummer since the last one has a CD out. Not a full release. His new band made one copy of a single CD for the jukebox so people can think he's a big rockstar in the hole of a bar he works at. If I remember correctly, the reason they broke up was that Steve the bass player stopped eating meat. I guess I should expect some eyewitness accounts of him at White Castle.

The DICTATORS cancelled a show in NYC because the Yankee's lost.

The NEW BOMB TURKS are making an X-rated video for Playboy Television since MTV doesn't really put them in the rotation. They're gonna have to put black bars over the bad teeth that all the naked chicks from Columbus have.

The BOBBY TEENS (ex-TRASHWOMEN/MUMMIES) crashed Dave the Spazz of the SEA MONKEYS party in midtown Manhattan. Not only were they not invited, but they first went to the wrong apartment and woke up a crazy neighbor with a green shirt and a goatee. Groggy and angry he ran upstairs and tried to break down Dave's door with a garbage can. He then called the cops who promptly took the goat-bearded loser away. Members of THE PLUNGERS finally took notice to the uninvited "freakin California people" and kicked them out as well. Russell the BOBBY TEEN's drummer was forced to sleep on a park bench because he annoyed just about everyone he met.

Someone sent me a note saying that HOT WATER MUSIC went on and on that the rumors about them beating their girlfriends are unfounded. An eyewitness (someone in another touring band I believe) saw one of the members dragging his girlfriend out of a house by the neck after a heated argument. I don't know, do people expect me to put jokes after every one of these rumors? Hmmm, what am I supposed to say about this one. The only thing I can think of is that Bugs Bunny episode where Bugs dresses likes Groucho and hosts a TV show called "You Beat Your Wife." Do they still show this episode in the PC 90's? I know they got rid of the "slant-eyes/pan-face/slopemonkey" episode as well as Amos and Andy and the Little Rascals... If anyone knows drop me a line. annerkey@msn.com

El Niño Made Me Do It

Have you noticed how everything these days is being blamed on the climatological phenomena called El Niño? Mir's computer fails... it's El Niño. MRR's computer fails... it's El Niño. Earthquakes in Italy... it's El Niño. The Giants win the division... it's El Niño. The Giants lose the playoffs... it's El Niño. Money turns democracy into a joke, it's El Niño. MRR has pages out of place... etc etc. So, from now on, I'm not blaming any fuck ups here on my being in chemotherapy... it's El Niño!

Actually, I'm done with chemo. After about 2 year's worth, the doc decided it really wasn't working on my lymphoma. So, he recommended I try a new experimental treatment called a monoclonal antibody. This, combined with an injected radiation designed to only seek and destroy my particular cancer cells, was a new breakthrough being offered to a very narrow range of patients, and fortunately, I qualified. We had to have a certain type of non-Hogkins lymphoma, a certain type of cell, a certain amount of previous failed chemotherapy, and a certain amount or less (25%) of bone marrow contamination. I qualified on all those (squeaked by with *exactly* 25% contamination!) and was sent off to spend 6 days in a lead-lined hospital room.

This stuff is pretty amazing. There are

no side affects like with chemo (which kills everything in sight), this stuff is targeted, and other than a lowered white blood cell count about 10 weeks down the road, there was no way to know I had been dosed (other than during my hospital stay when they'd come into my room each day and measure me with a Geiger counter. Just like in the movies. After my level of radiation dropped to a certain point, they let me out, no longer being a danger to others)

Since then (late June), my lymphoma has been reduced by over 85%. That means I feel pretty damn good, but this stuff is not a cure and typically reduces symptoms for anywhere from 6 months to 2 years. So it will return at some point, just like El Niño, and I'll be back in the same boat. They can't administer the radiation part again cuz it'd give me leukemia, but perhaps if the antibody part gets FDA approval by then, they might be able to try that again, though it's nowhere near as effective without the radiation combo.

Anyway, it's bought me some time, for which I'm grateful, and has allowed me to put in more energy into prepping MRR for the future. There'll hopefully be more to report on that in the next month or so.

What else? It's been a while since I've taken the name of Jello in vain, but since he's been quoted lately slagging MRR, and being an occasional tit-for-tat kinda guy, I thought I'd take advantage of the opportunity he's presented and blame it on El Niño.

Lately, Biafra has resumed his public attacks on MRR ("they turned into Rush Limbaugh"), as quoted in the *SF Weekly* whilst reporting on Jello's appearance at a rather tired, sad and pompous panel discussion titled "Panel of Punks discuss 21st Century Punk Principles and Ethics", which also featured Penelope Houston (once of the Avengers, now a major label folk 'artist' who not too long ago said that the Avengers were never a "punk" band) and Vale V (once of Search & Destroy, who denounced punk/hardcore as too unintellectual in the late '70s and moved on to cover industrial music, only returning to cash in on punk's currently 'revival'). Also quoted from that 'seminar' was Jello's proclamation that Green Day didn't sell out because they "blundered into success". Final Jello note: he recently appeared at the "30th anniversary of the Summer of Love" event, onstage with the likes of Wavy Gravy, Jefferson Starship, Country Joe, etc. Well, maybe he can blame *that* on El Niño! Anyway, I'm waiting now to read in some interview that Jello is upset with MRR for exhibiting such bad taste with recent our Princess Di back cover. Remember, he was the guy who complained about our 'major label exposé issue' cover (a guy with a gun in his mouth with the saying "Some of your friends are already this fucked") even though the cover was done *before* Kurt Cobain blew his head off and only served to reinforce what that issue was underlining. This, coming from the guy who was the singer in a band called the Dead Kennedys.... broother! And *that* he can't blame on El Niño.

DIY *and* Die: Are You Wearing Out Your Own Scene?

The do-it-yourself ethic is a great thing. It's a concept that can be applied to any number of areas in one's own life, from making records to publishing books to growing food. The DIY punk rock touring network of the mid-nineties, however, has expanded to a level that leaves many wondering if, as humankind has found with the internal combustion engine and fried snack foods, too much of a great thing is no longer a great thing, but a dangerous one indeed.

A little context: in the early eighties, Black Flag became the first US punk band to tour the whole country extensively and to visit many smaller American cities. Soon other small independent bands emerging from hot regional scenes realized that they too could play the whole country without the backing of a big record label. These bands utilized a recipe for success that prevailed as the "only way to do it" for the next several years: play a lot in your hometown, get popular, put out a record or two to gain wider notoriety, then work with an (often shady) network of promoters and club owners to book a club tour. This created a system by which only the biggest bands could tour successfully, because without the likelihood of a big crowd (the result of notoriety and record sales), there would be no booking. Even so, a network of DIY promoters struggled to provide bands with an alternative.

Everything changed roughly five or so years ago. At that point, during a big upswing in the punk scene, the number of bands exploded all over the country, from urban slums to farm communities. Even in the big cities, there weren't enough places for all the new bands to play, leading people to think more about new spaces, both in and out of town. In 1992, MRR and the Underdog Collective put out the first issue of Book Your Own Fuckin' Life, which documented this tremendous upsurge of bands, zines, and independent promoters. Bands started booking exclusively DIY tours and playing in a wider variety of venues, from the old standbys (clubs and VFW halls) to new, often smaller and more makeshift spaces (mostly warehouses and basements).

This was an important shift in the balance of power. Soon, the average promoter was less likely to be a jaded businessperson and more likely to be a dedicated fan of the music, someone with less concern for the bottom line of attendance and profit. These new promoters were more likely to give an unknown band a break on a booking for a basement show. Accordingly, every band with more than five songs to their name seemed to go tour-crazy. By 1995 or so, lots of bands who hadn't played ten shows, bands who'd never even recorded a demo, were already thinking, "Hmm, I bet we can make it to California and back..." Some cynics have chalked this up to plain old middle class self-indulgence, a certain number of bands began touring not because they had anything compelling to offer, musically or lyrically, but because they were upper-middle-class teenagers with time on their hands who said to themselves, "Hey, this looks like fun," as if touring were a new hobby like snowboarding or Rollerblading.

This combination of smaller spaces, non-profit promoters and bands whose tour support was Mom and Dad began to mean trouble for the rare band that really needed money to survive. Since less money was being generated at the door, those in need of cash were often left out in the cold.

The profile of the audience at your average show also changed. When shows started happening twice a week in even small towns, many people got tired of the scene, or didn't have the time or money to go to all of them, or simply found that their ears were ringing all the time and needed a rest. This often meant a lower average attendance at all shows, because the market for punk, so to speak, was glutted.

Now, let's examine the effects of this phenomena on your average local scene circa 1997. Let's say you put on shows in your basement. You probably get five calls a week from bands you've never even heard of (and ten calls a week the closer you get to crucial touring months like December and July). You don't know all of the many bands who are calling, but you feel obligated to give them a hand, so you set up some shows, probably more than you can handle, really.

The bands arrive to play. Will there be people there? There might be if you remembered to flyer, which you might have forgotten to do, since you have other shows to look after. Even if you did flyer, a bunch of people probably stayed home, either because they'd never heard of the bands or because they've been to one too many shows at your house with bad out-of-town unknown bands, or because they're so accustomed to there being shows all the time, thanks to your dedication, that they're now too complacent to go to most of them.

What about the twenty people who do show up? These are the diehards, the people who really believe in supporting the scene by attending every show. The only problem is that they look like they've been dragged to a church service, waiting for the music to get over with so they can go back to talking with their friends.

Music is played. The show's over. Now it's time to pay the bands. Let's say one band really needs money to fix their van. Unfortunately, they get the same amount the other two bands get - twenty people times $1 a band equals $20, not even enough to pay for gas to

get to the next town, eight hours away.

What we have above is a diagram for the death of a scene. Having to sacrifice any sort of quality control in an effort to assist the flood of often-clueless bands who call for shows means the potential audience gets burned out by frequent and inconsistent shows. The bands, in turn, get screwed because they play to small crowds for no money. Eventually word gets out that your town sucks, so the bigger bands stop coming through and even the diehards stop coming to shows. Soon your scene is officially dead, you stop having shows because you get burned out yourself, and it becomes someone else's job to resurrect it.

So am I saying that DIY touring is a bad thing? No, not at all. I've seen and been involved in many great DIY shows. I'm just saying care must be taken to avoid these dangerous side effects. Bands, be honest with yourselves and don't undertake a national tour until you've reached the point where your music is worth it. Promoters, keep the needs of both the bands and the audience in mind - give the bands a fair number of people in the audience, give the audience a fair number of good bands. (If you can't get any good bands, or if there are only twelve punks in your whole town, maybe you shouldn't be putting on shows anyway). Showgoers, give unknown bands a chance, and be willing to cough up some extra cash if the bands aren't getting a fair deal. Think about the bottom line and do your part to keep your DIY scene fit and healthy.

* * *

Richard Allen promises to do his best to make the bands he plays in and the shows he helps put on worth everyone's time, provided that everyone reciprocates by buying his zine Things Fall Apart. Issues 5 and 6 are available for $2 apiece from Richard Allen, 612 Hillsborough St. #5, Chapel Hill, NC 27516.

Hello, friends and acquaintances. I'm glad to see that someone has finally taken up my call to arms: The Quality of Military Life is continuing! Some readers may not like it, but I remain firmly convinced that giving a voice to the voiceless (which you truly are when you are bound by the chains of the military) is important. Remember kids: stay the hell away from the recruiters (unless you're keying their cars or kicking their asses).

I am writing in to discuss something which has recently been brought to my attention, and which affects **all of us**, not just military (and ex-military) types. My subject this time around is English (yes, the language) and whether or not we should be required to speak it. The battle lines are being drawn, and the ugly stink of fascism is getting stronger. Where does this stink originate, Comrade Getzko?, you are asking yourselves. Where do you think, kiddies? Yep, in the military. More specifically, in the VFW.

The VFW, for those of you who don't know, are the Veterans of Foreign Wars. Anyone who served in the military during a period of conflict is considered an eligible member. (I am not sure if you have to have been in an actual combat region or not.) Many of you have probably put on shows at the local VFW hall, where your fathers and uncles and grandfathers are all members. Unfortunately, any cash you give them is feeding their propaganda war, which is aimed at creating an Amerikkka that only a true-blue hatemonger could love.

"The erosion of English and the increased official usage of other languages are divisive forces within our nation," claims James Nier, Commander-in-Chief, VFW. Of course, this man heads up an organization whose number one goal, according to the widely-published "VFW Objectives", is "to ensure the national security through maximum military strength." Another of their "Objectives" is "to promote Americanism through education in patriotism and constructive service to the communities in which we live." Uh, yeah.

Aren't the VFW just a bunch of harmless old guys, though? Don't they just get together once a week to play bingo and talk about the "japs" and "krauts" and "charlie" and "the Big One" and the "commies" and . . . hey, wait a minute! These guys have been under our noses all along, and things aren't too pretty. To answer my question (although it was rhetorical in nature): no, they are not harmless, and, increasingly, they are not so old. Since the big "Oil War" many young veterans have been offered memberships, and the VFW's ranks have swelled.

Commander-in-Chief Nier, in particular, poses quite a problem. Apparently, Nier is good buddies with Arizona Republican Representative Bob Stump, who, acting upon Nier's advice and council, has introduced *H.R. 622— Declaration of Official Language Act of 1997* into the House. The bill is "almost identical in intent and purpose" (according to Nier) to *VFW Resolution 103— Mandate English as the Official Language of the United States*, which was passed by the VFW at their National Convention in 1996.

Some highlights of these fine pieces of "legislation" include repealing the bilingual voting requirements passed into law by the *Voting Rights Act of 1965* and limiting bilingual education programs to short-term *transitional* programs only. If you can't read, write, and speak English: sorry. You can't vote. You can't get an education. Hey, you're in America now. Speak English or die.

Other features include, obviously enough, mandating English as the only "official" language of the United States (it currently receives no protection in that regard, thankfully), requiring a complete mastering of the language to gain citizenship or even visas, and outlawing the speaking of any other language in any capacity in schools, workplaces, the military, and all government lands and buildings.

Suffern, New York, mayor— and member of VFW Post 2973 in Suffern— George Parness, says, "I learned there are 323 different languages spoken in the United States today. This suggests that a unified language is needed in order to ensure clear lines of communication." Parness sponsored a resolution to make English the official language of the state of New York in December 1996, without consulting, or even alerting, the citizens of that state, and his county (Rockland County) Legislature approved it by a vote of 14 to 5. The New York State Legislature now has final say on the matter, while the people of the state remain left in the dark. As far as I know, it is still pending.

There are other bills floating around Congress with the same purpose in mind, so just because one may get bogged down with add-ons or, by some chance, actually fail to pass on its own, another will be right behind it. *H.R. 123— The English Language Empowerment Act* is being sponsored by Representative Randy "Duke" Cunningham, Republican from California. His bill would "ban citizenship ceremonies in languages other than English" among other things.

H.R. 1005— The National Language Act is the brainchild of Representative Peter King, Republican (notice a trend here?) form New York. His bill "requires all government business to be conducted in English . . . repeals the *Bilingual Education Act* . . . terminates the Office of Bilingual Education and Minority Languages Affairs . . ." and sets English as the "official" language of the country.

Another Republican, Representative John Doolittle (insert joke here) of California hopes to amend the Constitution with *H.J. Res. 37— The English Language Amendment*. According to VFW propaganda, this work of art is "the only permanent method of preserving the nation's linguistic unity."

Can it get any worse? Here's Nier: "The English language has always been our strongest common bond and has contributed substantially to our social cohesiveness. But the erosion of English and the increased official usage of other languages are **divisive forces within our nation**." (emphasis added).

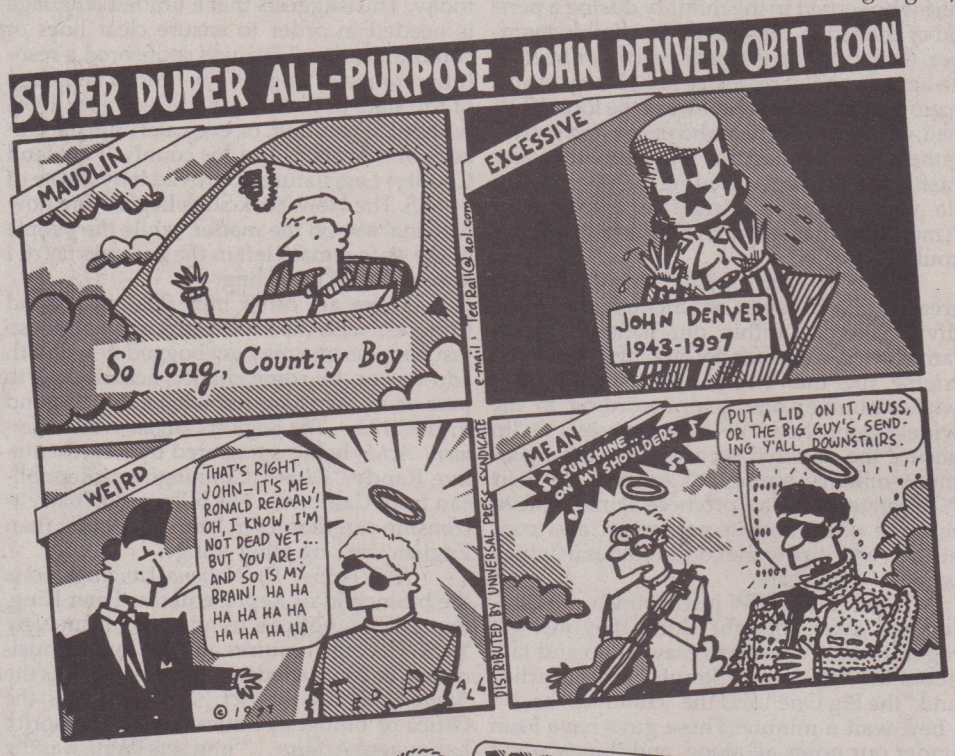
The VFW is a massive and powerful organization. By their count, 2.5 million Americans are members of the VFW and its Ladies Auxiliary (women, apparently, are not eligible for membership in the organization itself). Nier's good buddy Stump, meanwhile, is chairman of the House Veterans Affairs Committee, so he will obviously stop at nothing to please the VFW.

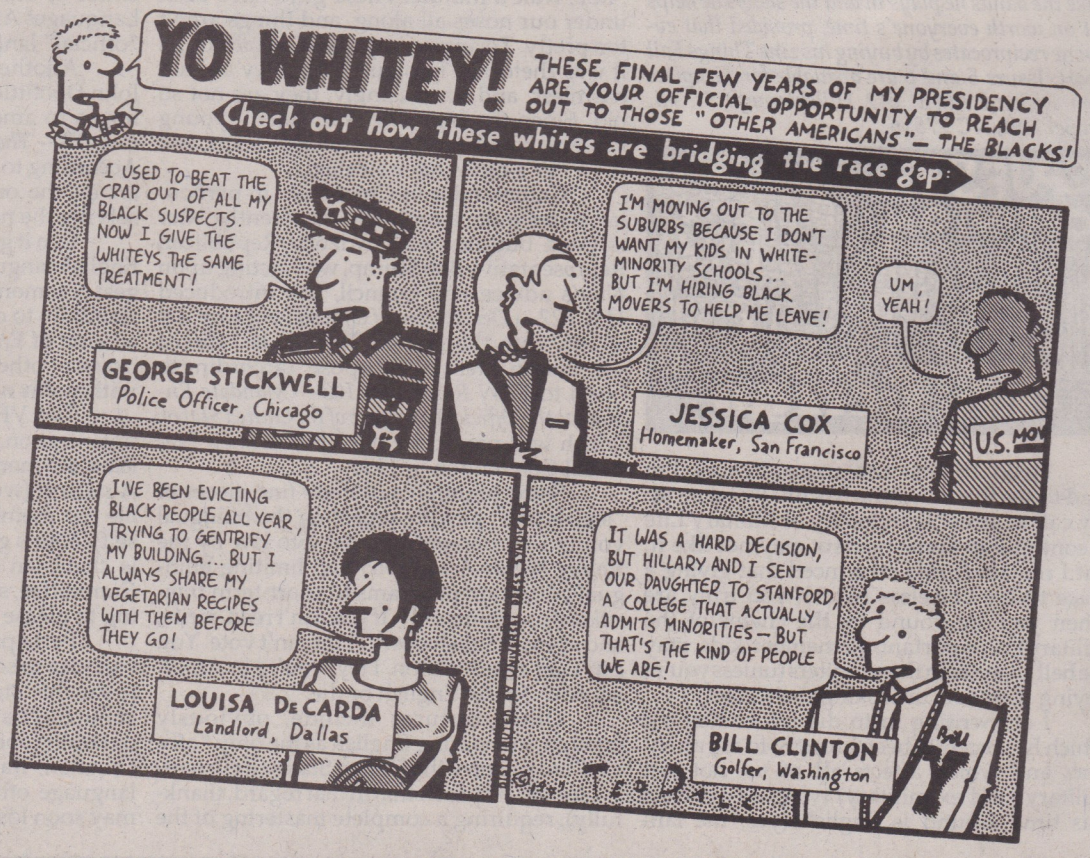
Perhaps this doesn't sound like such a bad idea to some of you. To you, I would like to say this: stop, just for a moment, and think about this issue. If you, or any of your friends or family, speak mostly— or only— Spanish, Croatian, Italian, Portuguese, or any other language other than English, you (or they) may soon lose all rights to vote, learn, work,

even live in the United States. They are ready to round you up and send you back to wherever it is they think you belong.

This is an awfully frightening reality in a country where nearly 90% of all high school graduates have a grasp of English that is characterized as fair to poor. A recent phone poll of New York City residents found that not even one in a thousand called could correctly state the number of members of the Senate or name even ten state capitals correctly. America has spent the past thirty years dumbing-down its population, and it looks like they are ready to put all of that hard work to good use. Good-bye freedom (what there was of it to begin with). Hello (?????).

Notes: Quotes and most statistics are from an article in "VFW: Reassuring Rights, Recognition, and Remembrance", the official publication of the VFW. Maybe you should play the game a little bit and try writing to your elected officials, voting in the next election, and protesting at your local city hall. Or maybe you should sit at home drinking beer and wondering why the Spanish station, which you always enjoyed when you were stoned, isn't on the air anymore. Bye kiddies.





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1. **ACCIDENT ON THE EAST LANCS** "rat race" 7" UK,1979 m-/m (*autographed by a vocalist*)
2. **CHECKMATE** "only fools..." 7" FRANCE,1979 m/m (*on BACK TO FRONT #2*)
3. **THE DRONES** "be my baby" 7" UK,1978,200 made,insert -/m (*autographed by a whole group*)
4. **THE DRONES** "be my baby" 12" UK,1978,150 made -/m (*different version & B-side*)
5. **EPPU NORMAALI** "aknepop" LP FINLAND,1978,1st pressing ex+/ex+ (*real killer punkrock classic*)
6. **THE EXILE** "the real people" 7"EP UK,1978 vg/ex+ (*on SHORT SHARP SHOCK*)
7. **THE FRUIT EATING BEARS** "door in my face" 7" UK,1978 ex/ex (*on ENGLAND BELONGS TO ME*)
8. **LOLA EGO** "kaupungin tyttö" 7"EP FINLAND,1980 ex/ex (*megarare great 1st finn Mod record*)
9. **MENTALLY ILL** "gacy's place" 7"EP USA,1979 ex/ex+ (*on KILLED BY DEATH #2*)
10. **MIDNITE CRUISER** "striker" 7" IRELAND,1977 ex/ex+ (*on BLOODSTAINS ACROSS WORLD*)
11. **NASTY FACTS** "drive my car" 7"EP USA,1981 m-/m (*on BACK TO FRONT #1*)
12. **`O`LEVEL** "east sheen" 7" UK,1978,500 made g/ex (*obscure killer punkrock classic*)
13. **PELLE MILJOONA & 1980** "mulla menee lujaa" 7" FINLAND,1979 ex/ex (*on BACK TO FRONT #6*)
14. **PUNCTURE** "mucky pup" 7" UK,1977,ltd ex/ex (*obscure killer punkrock classic*)
15. **RATTUS** "rattus on rautaa" 12"EP FINLAND,1981,500 made ex-/ex- (*real punkrock killer*)
16. **RED ROCKERS** "guns of revolution" 7"EP USA,1980,750 made m-/m- (*on BACK TO FRONT #3*)
17. **SE** "mmm..." 7" FINLAND,1979 ex/ex (*on KILLED BY DEATH #6*)
18. **SENSUURI** "hulinaa" LP FINLAND,1979 m-/m- (*real killer punkrock classic*)
19. **TAMPERE SS** "sotaa" 7"EP FINLAND,1983,200 made ex/ex- (*2nd copy we've seen in 15 years*)
20. **TERVEET KÄDET** "rock laahausta..." 7"EP FINLAND,1980,200 made m-/m- (*one of the rarest and best*)

AUCTION ENDS ON SUNDAY 14th DECEMBER 1997 AT 8.00 pm (Central European Time).

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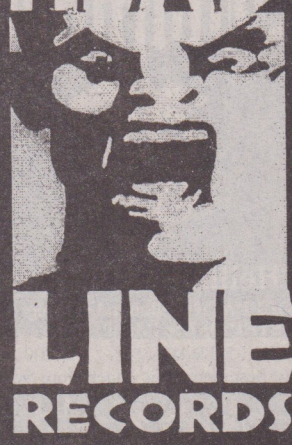

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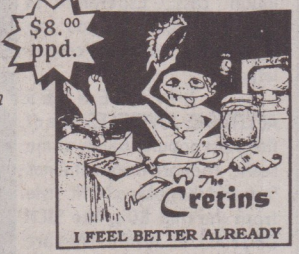

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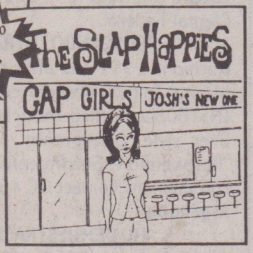

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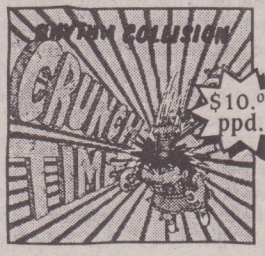

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GUARULHOS - SP - CEP 07111970 - BRAZIL

Scene Reports

Hello my name is Enrique, and I live in Buenos Aires, Argentina's capital city. I'm 25 years old, and my friends call me 'Checho'.

Buenos Aires' hardcore scene started in the beginning of 1989 with bands that exposed a New York style with influences of crossover styles. The bands who have been playing and keeping the flame of hardcore alive are:

EXISTENCIA DE ODIO: Possibly the first band to appear in 1988/89, they played a NYHC style, influenced by crossover style, kinda like D.R.I. This band broke up in December 1996. Discography: "Un paso al frente" cass., "Nuevas Fuerzas" cass./CD, "Religion" cass., "Esperando la redencion" CD, also you can listen to them on many compilations.

DIFERENTES ACTITUDES JUVENILES: One of the most popular bands of the scene. They are from Catalinas Sur, and they play a NYHC style from the mid 80's, like SICK OF IT ALL or JUDGE. They are still playing. Discography: CD "Realidad Virtual", and their new CD will be out in September 97. Also they appear on many compilations. Contact: Caboto Nº250, 2 'b'- (1157) Capital Federal.

BUSCANDO OTRA DIVERSION: This band started in 1991 and after a lot of changes they are still playing. Initially they played in a fast style, influenced by INSTED. Later their music turned into more of a crossover style. Discography: CD "Pura Adrenalina", CD "Resistiendo el Sufrimiento" and they appear on many compilations. Contact: C.C. 4524-Correo Central (1000)- Argentina.

NO DEMUESTRA INTERES: This band started in 1990 and since that the band has suffered changes in their members and several changes in their music. They started playing fast melodic hardcore, then they turned into slower hardcore and finally they play metal in a 70's style. Discography: "Extremo Sur" cass., "Dias de Furia" CD, "Mensaje preciso de imagen" CD.

MINORIA ACTIVA: They started in 1992. This band has the characteristic of having two singers. After some changes in their line up, they're still in action waiting to release their first CD. Discography: split cassette with BUENAS INTENCIONES called "Reflejando dolor". Contact: Rivadavia 3883 3° "D"- (1204) Capital Federal.

AUTOCONTROL: This band was formed in April 1993. All their members are straight edge. This band is involved in the "Straight Edge Libertarian Cooperative". They've got social lyrics and they play in a new school style. Julian (vocals) writes a zine called ***Tiempo de Cambio*** and Alejandro (bass) writes another called ***Accion Social*** and also he has an independent label called **Carisma Records**. AUTOCONTROL released their first cassette EP "Disciplina" in 1996, and appear on many compilations. Contact: C.C. 195- Suc. 2- (1402) Capital Federal.

INDIFERENCIA: Formed in 1993, they play a NYHC style (like WARZONE). This band released their first cassette EP "Respirando Violencia". Santiago (bass) has his own record label **Utopia Records**. Contact: see the address under BUSCANDO OTRA DIVERSION address.

720°: This band was formed in 1994. They play a hardcore punk style like the EXPLOITED/SICK OF IT ALL in early times. Now they're playing a new school style but always with a heavy guitar sound. In 1996 they released a cassette EP with 4 songs. In June of 1997 they released a cassette split with **REDENCION 911** (Chile) edited by the label **Actitud Mental Positiva Records** (I'm involved in this label). Contact: C.C. 3893- Correo Central (1000)- Argentina. E-mail: distintos@overnet.com.ar.

VIEJA ESCUELA: This is a straight edge old school band formed towards the end of 1995. They released their first cassette EP with 6 songs in May of 1997, and Duende (drums) is also involved in Actitud Mental Positiva Records. Contact: see address for 720°.

FUN PEOPLE: One of the most active bands, FUN PEOPLE are 100% DIY. They draw the biggest audiences. Playing a melodic hardcore punk style, they have done tours through the USA and Brasil. They have their own record label called **Las Feos Records** and a zine called ***Fun People*** too. Fun People has released two CD's by Frost Bite Records (an independent record label) and in early 97 they released a 7" called "El aborto ilegal asesina mi libertad" with a band called SHE DEVILS. Contact: C.C. Nº48- Suc. 49 (1449) Capital Federal.

BHAKTI: A Krishna core band. They spread the Krishna conscience, and are musically influenced by 108 and hardcore's heavy guitar sound. They've got a sold out demo. Contact: Andonaegui 2054- (1431) Capital Federal.

Others bands are: **DESPERTAR** (slow hardcore), **BAN THIS** (brutal hardcore), **OTRA SALIDA** (NYHC style), **FUERZA Y DESICION** (New School mixed with old school), **PENSAR O MORIR** (NYHC with a bit of funk), **ETERNIDAD** (HC new school like SNAPCASE), **ACTITUD DE CAMBIO** (slow and heavy hardcore), **FLORES DEL SOL** (slow hardcore).

About fanzines, there are a bunch of them but about hardcore/punk I can point to the following: ***Tiempo de Cambio:*** SxE, vegan, columns, interviews, reviews. Contact: See AUTOCONTROL address. ***Civilizacion Violenta:*** oriented to punk, columns, interviews, and reviews. Contact: Lamadrid 1041- (1166) Capital Federal. ***Natural Mystic:*** Hardcore- punk- metal- columns, interviews, and reviews. Issues Nº 1, 2, and 3 are bilingual (Spanish/English) and also have nude girls/boys (photos). Contact: see the address for 720°. ***Bs As Desorden:*** Punk, comics, columns, reviews, and interviews. Contact: C.C. 4524- Correo Central (1000)- Capital Federal. ***NS/NC:*** Punk and hardcore melodic, columns, reviews, interviews. They also have a distro called **Sniff Distribution & Recordings**. Contact: C.C. 213- Suc 12 (B)- (1412) Capital Federal. ***Kontra el Sistema:*** 100% punk interviews, and other stuff. Contact: C.C. 74- Suc 9 "B"- (1409) Capital Federal. ***Golpe Justo:*** Zine of Oi!, punk-ska and all about the skinheads s.h.a.r.p.: Contact: C.C. 89- (1665) Jose C. Paz- Buenos Aires. ***Desicion Propia:*** SxE, hardcore, columns, interviews, and reviews. Contact: Peru 1845- (1870) Avellaneda- Pcia. Buenos Aires.

Otra Oportunidad: Hardcore, punk, reviews, interviews, and columns. Contact: Calle 13 Nº185-(1900) La Plata. E-mail: onei@satlink.com.ar.

The Boston punk scene has exploded since the last scene report in MRR. There are dozens of bands around and shows are happening all the time. Unfortunately, there's not much mixing between people in the various subgenres, like oi/drunk punk, pop punk, pc/crustiecore, and straightedge/hardcore. Most shows happen at clubs, but the occasional hall show does happen, tho' some bonehead or other usually ends up doing something that makes the hall owners decide to stop allowing shows. Here's all the info I could get (all phone Nºs are in the 617 area code):

Clubs: **The Rat** (536-2750; 528 Commonwealth Ave, Boston), the grand-daddy of Boston clubs, is the main club for all-ages HC and punk shows. There are all-ages shows every weekend and some week nights, plus lots of 18· shows worth checking out. Contact Mark from the DUCKY BOYS (242-9325), especially if your band tends toward oi! or talk to the club to book a show there. **The Middle East** (864-EAST, 472 Mass Ave, Cambridge), has two rooms. The downstairs is bigger than the Rat, and they usually only book punk bands there if they're well-known. The upstairs is very small, but it's one of my favorites, tho' they haven't had that many good shows lately. The Rat and the Middle East take $500· a % from the door for all ages shows, and splits 50/50 on 18· shows.

The Linwood Grill (267-8644; 69 Kilmarnock St., Boston) and **The Kirkland Cafe** (491-9640, 425 Washington, Somerville), are 2 small clubs on opposite sides of the city. Both have small rooms with a pool table or two, sports on the tube, and some tables and chairs. Both usually have a few good punk shows each month, but are always 21·. The door money all goes to the bands since the club makes their money off the booze. **O'Briens** (782-6245, 3 Harvard Ave, Allston), is an Irish pub/sports bar in Allston that has recently been booking good bands. It's a small and intimate place that's definitely growing on me. They also give the door money to the bands. **Jacques** (426-8902, 79 Broadway, Boston), is a transvestite bar with occasional shows in the basement. A fun place for the open-minded. Then there's the Landsdown St. clubs, like **Mama Kins** (co-owned by Aerosmith) and a few other big clubs which are for the big bands and beautiful people. I avoid them when I can.

Dead Clubs: The Causeway, once my favorite club, it seems it may not return from it's year-long closing, tho rumors that Martin Doyle is going to reopen it seem to persist. Local 186, x-Bunratty's, was a big club for hardcore that's been turned into a yuppie bar. TT the Bear's, well, it's still there, but they almost never book punk bands now.

DIY Shows: a lot of crusty shows go on at the **Harvest Co-op** (contact Craig, 254-9406) and there are occasionally hall shows and basement shows. You could also try calling Casey (689-0077). There's hopes of setting up a cooperative somewhere, but nothing definite yet.

Bands: **ANAL CUNT** have a new CD out and will be touring the midwest soon (with BRATFACE). I heard a rumor the original members are getting back together next year. **AUGUST SPIES** (782-5740) play midtempo drunk punk with rough vocals. They have two EPs and a split 7" with 13 TONS OF NAPALM (from NH) out on Rodent Popsicle, and a split 7" with

SHOWCASE SHOWDOWN on Tario. A third 7" will be out soon, also on Rodent Popsicle. **BALD GUYS** (322-8319) play a unique blend of surf and punk and are always lots of fun live. They have four 7"s, including splits with UKLA and 8-BALL SHIFTER. A record on Dionysus is now in the works. **BASTARD SQUAD** (783-2198) are taking a year off right now. They play really fast and catchy HC/punk. They have a CD and they'll be putting out a bunch of split 7"s soon on their own label, Fat Einstein. The first, with the **DISLEXICS** (393-6957), another band in the same style, is out now. **BINGE** (734-9750) play fairly unique wave/punk with cool female vocals. They have a self-released 7" and have a CD coming out on Fan Attic soon. **BOSLEY** (782-2825) play mid-tempo bar-band punk on their 7" and upcoming CD. **BOTTOM** (847-6255) play melodic punk on their self-released CD.

BRATFACE (441-3806) are a fast and crazy screaming punk band, one of my favorites. Lots of fun live, they have a self-released 7", a split 7" with OUT COLD on Devour, and a new CD on Fan Attic. **BROKEN TOYS** (508-681-8376) have been playing their tuneful punk rock for many years now. They had a great tour of Europe in the summer of 96 and have a new 4-song CD of poppy punk rock out on their own label, Trashtone. In the past they've put out an LP and several singles, on Incognito, Pogo Stick, etc. **CHICKITA** (29 Putnam Ave №1, Cambridge 02139) are an all-girl band playing guitarless hardcore with two bassists and lots of attitude. They have two 7"s on 100% Breakfast. **DEAR VENUS** (499-1960) play glammed-out poppy punk on their self-released 7". **DIMESTORE HALOES** (625-5450) play straight ahead midtempo punk with a touch of glam. They've got a couple 7"s out (one's a split with BLADDDERX3) and a new album which I haven't heard yet. **DOWNFALL** (569-8371) play fast punk with a great, goofy-sounding singer. Their 7" is due out soon.

DROPKICK MURPHYS (472-6808) play anthemic street punk that has quickly made them one of Boston's most popular bands. They have a 4-song EP, a couple split 7"s (one with DUCKY BOYS and the other with THE BRUISER) and a CD EP on Cyclone. The **DUCKY BOYS** (242-9325) play more traditional midtempo oi. They're on a split 7" with DROPKICK MURPHYS, and have a new CD out on GMM. **FAT DAY** (625-7242) play full-speed distorted thrash. They have four 7"s (the latest on HG Fact from Japan) and an LP and new 12" on their label, 100% Breakfast, and a new split 7" with THOMAS JEFFERSON SLAVE APTS. on Ratfish.

GOD TOLD ME TO (524-3163) play midtempo, really catchy 78-style punk on their CD on Fan Attic. **INSULT** (508-663-5518) is a great local HC band with funny/obnoxious lyrics. They have a new CD out on Know Records, and a self-released live 7". The **JOHNNIES** (925-9542) are kind of on the rock side of punk in a DEAD BOYS/NY DOLLS sorta tradition. They used to be JOHNNY BRAVO (and put out two 7"s) 'til someone offered them a lot of money for the name. Should have a new CD soon.

KERMIT'S FINGER (389-8627) and **PENIS FLY TRAP** (734-6883) recently put out their debut LPs as a split CD on Fan Attic. Both play beer-fueled fun punk rock, with the KERMIT playing a mid-80s midwest style and PFT mining a more late 70's/California sound. PFT also have a few self-released 7"s, while KERMIT's working on a self released 7". **KREMA 1** (PO Box 471, Allston, MA 02134) play excellent political HC/punk on their new 7". The **LOMBARDIES** (508-758-2892) play garage punk in a RIP OFFS vein on their self-released 7". The **McVEIGHS** (Pete, PO Box 470461, Brookline, MA 02147) play noisy thrash with a political bent. They have a split 7" with **FEAR OF REPRISAL**, who are more of a grindcore band, on 100% Breakfast.

The **MAGGOTS** (536-4340) play really catchy fast punk. They have a 7" out on Curve of the Earth. The **MEASELS** (783-3217) are a snotty, girl-fronted punk rock trio. They have a self-released 7" and CD. The **MEDVEDS** (782-0842) play fast and catchy drunken pop punk. They have three 7"s out, 2 self-released, and the latest on Fan Attic. **METRORAGE WAREHOUSE** (247-2643) and **TOBOGGAN** (776-1813) have a split CD out on Fan Attic. MRW has 2 other CDs and a split 7" with ROOTLOCK, all self-released, but this is TOBOGGAN's debut. TOBOGGAN play fast and crazy hardcore while MRW play a variety of punk tempos and styles, tending to the fast and catchy.

MUNG (773-5526) are still playing their powerful punk rock. They have an excellent new split 7" out with TREE, on Hatin' Life, to finally follow up their album on Big Rig from '93. The **NINES** (236-1116) feature the guitarists from the VOODOO DOLLS (tho' David just left). They play 60's-style garage on their 7" on Stanton Park, 7" and CD on Clamarama, and new CD single. The **NOTHINGS** (331-8291) play 'destructo rock' on their new self-released 7".

OUT COLD (508-934-0982) are an old school thrash band, like those on the EP 'This is Boston Not L.A.'. Their CD on Kangaroo from Holland is a must-get for HC fans, as well as their 7"s and debut LP. **PISSED-OFFICERS** (497-1437) play hyperfast thrash with funny lyrics. They have a split 7" and a split 10" (with awesome packaging) with **GERTY FARRISH** (625-7242), who play guitar & casio and sing about aliens, both on 100% Breakfast. **SCAPEGOATS** (323-4659) are political punk, kind of in a SUBHUMANS vein. They're putting out a split with **DEMOCRACY TEST** (963-6755), who remind me of THE GERMS.

The **SHOWCASE SHOWDOWN** (787-2518) play fun fast punk rock with very original lyrics. They're the most popular punk band in town. They have an album out on Elevator Music, 7"s on Pogo Stick, Beer City and Tario (their own label), with a new split 7" with AUGUST SPIES. **SPUTNIK DISASTER** (497-1437) play fast, frantic HC, and should have a 7" out soon. The **SYPHLLOIDS** (647-3721) play funny punk rock with a definite 'Beavis & Butthead' influence. Their guitarist is x-ATLANTICS, believe it or not. Their debut LP is out now on Zigmo.

:30 SECONDS OVER TOKYO (662-0677) play powerful and catchy punk. They have a great 7" out on Beer City. **TOP DEAD CENTER** (628-9982) are another oi-style band. They have 2 self-released 7"s. **TOXIC NARCOTIC** (PO Box 335, Newton Ctr MA 02159) is our №1 hatecore band. These guys play out a lot. They have four 7"s, a CD (trax from the first 3 7"s) and a split 7" with WHOREHOUSE OF REPRESENTATIVES, all on their Rodent Popsicle label. The **TROUBLE** (484-5040) are one of the better up'n'coming oi! bands in town. They have a 7" on GMM, with several more releases in the works. The **UNSEEN** (270 Central St, Hingham MA 02043) play intense HC/punk and always get the crowd moving. They have 2 great EPs and a new LP on VML, with several other records coming soon. Get their debut EP on Rodent Popsicle, too.

WIFE BEATER (c/o Bill @ Astor Station, PO Box 230165, Boston MA 02123) play obnoxious punk rock. They have a split 7" (with SORRY EXCUSE) and a 7" on their own label, and an LP on Lantz CentrL. They're changing their name to The **HERCULOIDS** and some of them have joined up with BASTARD SQUAD's bassist to form **SHOOT THE HOSTAGES.**

You can check out most of these bands by getting a few comps: "Guide To Your Demise" 7" (Zak Sitter, PO Box 380943, Cambridge, MA 02238), "I've Got My Friends" CD (on Flat, PO Box 7504, Quincy, MA 02269), "I've Got No Friends" 7" (Fat Einstein, PO Box 7531, Quincy, MA 02269-7531), "Runt of the Litter" Vol. 1, 2 and 3 CDs (on my label, Fan Attic, PO Box 391494, Cambridge MA 02139) and "They Came from Massachusetts" CD (Big Wheel Prod., 325 Huntington Ave №24, Boston, MA 02115)—this one includes a lot of more sXe/HC bands that I'm not really into. A friend of mine was supposed to get their contact info for this report, but she blew it.

Zines: ***Extent*** (PO Box 116, Boston, MA 02120) is a very well put together hardcore zine. Comes with a free comp CD. ***Instant*** (PO Box 2224/Woburn, MA 01888-0324) is a free zine covering New England indie pop and pop punk. ***Lollipop*** (PO Box 147, Boston, MA 02123) is originally a free local zine, but went national and glossy a while ago. But then a couple months ago they started a free local xerox version. It covers the alternative scene, with a good amount of punk, though not as much local coverage as before.

Mental Masturbation (PO Box 1149, Duxbury, MA 02331) contains writings and opinion and lots of record reviews. Formerly *Electric Aardvark*. ***Moo!*** (1085 Comm. Ave №313, Boston, MA 02215) is a small free zine with stories and some reviews of local bands. ***The Noise*** (74 Jamaica St/Jamaica Plain, MA 02130) has more of an indie rock slant, but it's free and you should pick it up if you're in town for their reviews of local music, gossip, and club listings. ***Pocket Full of Chump Change*** (29 Mailloux Tc, Dracut, MA 01826) is a fun, infrequently published xeroxed zine. Great personal stuff, plus all the standard punk zine features. ***Rapid Fire*** (11 Fairview Dr. Southboro, MA 01772) is a "bi-polar" zine covering Boston and Burlington, Vermont punk and hardcore.

Stubble (PO Box 1429, Attleboro, MA 02703) is another free zine with loads of reviews and interviews, covering all sorts of music, tho' mostly punk. ***Suburban Voice*** (PO Box 2746, Lynn, MA 01903) is our longest-running good zine, with lots of interviews, reviews and stuff. Each issue comes with a free 7", too. ***Underwhere*** (Carolyn, 34 Webb St, Lexington MA 02173) will have it's first issue out soon.

Distros: (send a stamp for a catalog) **Fan Attic** (PO Box 391494, Cambridge, MA 02139-0015) carries CDs and 7"s, mostly New England punk rock. **Rodent Popsicle** (PO Box 335, Newton Ctr, MA 02159) has mostly HC/punk, from all over the place. **Skull Duggery** (77-B Scituate Ave, Scituate, MA 02066-3561) has tons of records in all formats, mostly on the pop punk side. **Surefire** (186 Lincoln St, Boston, MA 02111; 542-2929) is an independent distributor of all kinds of independent music, though not much HC. They mostly sell direct to stores. Send them a sample of your stuff.

College Radio: These stations are the main ones right around Boston that are known for playing loads of punk. If you want a list of other stations from

around New England, send me a buck.

WBRS Brandeis, 415 South St, Waltham, MA 02154; **WERS** 100 Beacon ST, Boston, MA 02116; **WHRB**, Record Hospital, 389 Harvard St, Cambridge, MA 02138; **WMBR**, Late Risers Club, 3 Ames St, Cambridge, MA 02139; **WMFO**, PO Box 65, Medford MA 02153; **WZBC**, PO Box K151, Chestnut Hill, MA 02167.

Record Stores: We've got lots of cool record stores. You can find most new releases around here somewhere. Old obscure stuff is usually pretty cheap, so you can get some real steals. The really collectible stuff tends to go for pretty high prices, unless you get lucky, so...happy hunting!

In Your Ear (787-9755; 957 Commonwealth Ave, Boston · 491-5035; 72 Mt Auburn, Cambridge) carries mostly used, all styles of music and a good supply of punk. High priced rarities, too. **Mars** (441-0307; 840 Mass Ave, Cambridge) has mostly used stuff. They specialize in garage music, but you can get some good deals on punk records too. **Mystery Train** (536-0216; 306 Newbury, Boston · 497-4024; 1208 Mass Ave, Cambridge) - the Boston store has more punk (and local rock celebrities behind the counter). Mostly used CDs, and lots of tapes. They don't mark-up on their local consignment.

Newbury Comics (491-0337; 36 JFK Blvd, Cambridge. Headquarters: 254-1666) sells new releases only. They're kind of expensive, but they do have a huge selection of 7"s and they have a large number of stores in the 'burbs. Their first store was where I first learned about punk back in the early 80s. **Nuggets** (536-0679; 486 Commonwealth Ave, Boston) has mostly used, in all formats. You can find some good deals if you dig. **Pipeline** (661-6369; 1110 Mass Ave, Cambridge) has mostly used stuff. They specialize in garage and punk and have the best selection of cult videos around (for sale and rent). **Second Coming** (576-6400; 1105 Mass Ave, Cambridge) again mostly used, all styles and formats, tho' their 7"s are set up where it's really hard to look through them.

If you'd like more info, call me (Ron) @617-441-9628 (you're most likely to catch me at home early afternoons. I can't really afford to call you back long distance) or write me at Fan Attic Records / PO Box 391494 / Cambridge, MA 02139-0015 (please send a stamp for a reply). I should have a new email address by the time this is printed, so you could leave me yours on my answering machine if you want me to respond that way.

South Korea

Let's face the reality, folks! The Korean punk scene is really young: everything started about 2 years ago only (but already all the "Epitaph" stuff and the like are being pressed locally...)! I landed in Seoul without having any idea of what I was going to find there, and I guess I was lucky enough to find ***Rockit*** magazine (Rockit / 7th flr / Daeshin Bldg / 463-15 Seokyo-dong / Mapo-ku / Seoul 121-210 / S. Korea), coz when I called them up, they said they could help me in contacting the local punk scene. They'd love to review your stuff, so send it their way (they are currently running a series of articles about the history of punk/HC).

Seems like everything started when Lee Seok-Mun opened a club called "Drug" back in 1994, because, as he says, there was no place for punks before. The club is small, in the basement floor of a house in the Hongik district of Seoul, quite famous for its night life and numerous clubs. Punk bands are featured live there every weekend. My major problem when I was there was that nobody spoke any kind of foreign language, and I don't speak Korean. With the help of friendly Jay (working in a guitar shop), I was able to get a bit of local punk history.

If you don't count the expatriate kids' bands (you know there are huge US army bases there, so typically some of the US kids formed their own high school punk bands like **BENCH**, or **THE SMURFS**, both split up as everybody went back home, although BENCH has a CD out, released by the "Drug" club), the first punk band in Korea was **CRYING NUT**. Good 77 style pogo-punk. CRYING NUT has a split CD out with **YELLOW KITCHEN** (experimental grunge or something like this). Actually this CD is the first Korean punk record. It's been released by "Drug" too, which is now a record company besides the club. Other punk bands (Korean) include **NO BRAIN**, **COCORE**, **BAD BOYS** and **KI SAENG CHUNG** (which means "Parasite"), an all-girl band. **WEEPER** are the local wannabe NIRVANA. There might be other bands in Seoul (seems some other clubs sometimes feature punk besides other styles). You can contact all these bands through the club: c/o "Drug" Club / 86-35 Sangsu-dong / Mapo-ku / Seoul / S. Korea. A band mixing punk with other styles (like traditional Korean percussions!) and which is excellent is **HWANG SHIN YIE** (the "Pretty Hwang Band"). They have a CD out too. Surprisingly, vinyl records died in Korea only about 3 or 4 years ago, really strange if you compare it with other Asian countries (except Japan of course). Veteran new wave band **PIPI BAND** changed their name to **PIPI LONG STOCKING** and their latest release sounds sometimes like punk. I've heard about a Pusan punk band called **ANN**, so it seems other cities are developing scenes as well. For those who care, the metal/thrash scene in Korea is much bigger, with famous bands like **CRASH** (the local SEPULTURA), **SINAWE** (from heavy metal to grunge), **NOIZEGARDEN** (grunge/metal/punk), **ASSASSIN** (thrash/death), **SAHARA**, **GENOCIDE**, etc.

I found only one local zine dealing with underground music, it's called ***Gong***, and deals only with the local scene. It looks more like a book (in Korean) actually! Check it at: http://www.ch0.co.kr . Sorry I don't have their postal address. Another Korean website dealing with punk is Punklogic at http://punklogic.net. If you're looking for old vinyl, check out the small market streets north of the Shindang subway station. That's it for now but as you might guess, I'll try to release a Korean punk comp. 7" on **Tian An Men 89** records next year (around November...). Take care. Lük Haas / 28 rue de Soultz / 67100 Strasbourg / France.

CHINA

Hong Kong: All the now legendary punk bands in Hong Kong like **THE CONVICTED**, **REBEL ROCKERS**, **CREEPING JESUS**, and **THE ADAPTORS** have split up many years ago, but the most important band, **BLACKBIRD** (c/o Guo Da-Nian / P.O. Box 25244 / Harbour Building / Hong Kong; e-mail: blkbrd@tribal.com.hk; fax (852) 29841964), is still more active than ever. Actually their latest (5th) album, "Uniracial Subversion", (self) released for the first time on CD in 1995 is now totally sold out, but the band is currently working on its 6th album, "Before The Storm", which hopefully will be out when you'll read these lines. A double CD comp of their earlier material (so far available on tape only) should also be out soon. And last but not least, a 7" EP, "Shendaruan", will be out end of August '97 on my own **Tian An Men 89** records in France. Limited to 500 copies, it will be the first BLACKBIRD vinyl release (apart from tracks on comps). BLACKBIRD played a series of shows this year, including the major one at Hong Kong's Space Museum on June 29th, a day before the take-over by China. They were joined for this show by a Macau avant-garde dance troupe, **COMUNA DE PEDRA** with a very symbolic and ironic show mimicking Chinese revolutionary ballets with a background of BLACKBIRD noise and collages, a solo guitar·vocals performance by BLACKBIRD's drummer, PETER SUART (who's got several CD's out of his solo performances: rock songs, folk songs, blues songs and theatre antics... check out his "Rock'n'Roll Blood" album), a set by a promising new band **THE CHANNEL** (contact: thechannel@bigfoot.com), and a performance by **ANTHONY WONG**, a figure of HK culture (for his participation in movies and different things) and long-time friend of BLACKBIRD. ANTHONY WONG released a CD of provocative punk (and I mean PUNK!) songs in Cantonese last year on Rock Records. It's titled "Underdog Rock". BLACKBIRD and like-minded activist friends have formed a collective called **Artivist** aiming at propagating alternative ideas/experiences, and distributing the members' productions. Check out their website for further info, http://www.tribal.com.hk/artivist. They organized a Symposium on June 29th about "The Ecology Of Freedom In A Special Region" with the participation of local NGOs, citizens, a former political detainee in China, and overseas friends.

An interesting Hong Kong Chinese band, mixing punk with other styles and Cantonese lyrics is **MIDNIGHT FLIGHT**. They have 2 CD's out, one on Sound Factory Records, one on Dim Sum Records, titled "Bastard" (contact: MIDNIGHT FLIGHT / Flat 23 / 2/F / Chung Hing Building / Chung Wui Street / Tai Kok Tsui / Kowloon / Hong Kong; e-mail: mediabg@hk.super.hk; Website: http://www.88.com/mediabank).

One of the famous record labels for underground music in Hong Kong is **Sound Factory** (Sound Factory / 3rd floor / Seaview Centre / 139-141 Hoi Bun Road / Kwun Tong / Kowloon / Hong Kong; e-mail: sfactory@speednet.net). They released quite a lot of industrial (like **XPER.XR.**, who self-released in 1990 the last vinyl record ever made in HK, a 12" EP limited to 150 copies), avant-garde, local indie rock (like **AMK** or **JUNO**) and Guangzhou avant-garde rocker **WANG LEI**, but unfortunately they're going to stop production as (according to their manager, Henry Kwok) they failed to succeed in the local market and kept losing money. If you're interested, hurry up! Another indie record company, **DIY Records**, after several very interesting CD's (2 Beijing Chinese rock compilations titled "Shen Zhou Yao Bai" 1 & 2; the first album by grunge thrashers **ANODIZE**, 2 CD's by local guitar-rock/garage band **HUH?!**) finally gave up to financial pressure and were bought by Sony Music, then sold back to Music Commu-

nications Ltd. Further releases include "God Save The Canto Pop" comp CD & book, a view of the current HK independent scene (including all-girl punk band **M2R** and **ZIG ZAG**), the book dealing with the history of HK underground/indie scene, but it's all in Chinese. Impressive! (just in case: Music Communication Ltd / No.12 / 6th floor / Kinglet Industrial Bldg / 21-23 Shing Wan Rd / Tai Wai / Shatin / N.T. / Hong Kong).

AZYLUM is the new band of former ANODIZE vocalist Soni, and they keep the thrashmetal spirit alive in Hong Kong (c/o Vertex / B47-48 Sino Centre / 582-592 Nathan Road / Kowloon / Hong Kong). They have a CD "Are We Born To Suffer?". **ANODIZE** is still going on, although their style went from straight thrashmetal to a kind of grunge/rock/alternative, with all-Cantonese lyrics. They have 2 albums out, the latest recorded in Beijing and titled "Welcome To Beijing Motel".

The only "alternative" bar in Hong Kong is the **6.4 Bar** (12-14 Wing Wah Lane / D'Aguilar Street / Lan Kwai Fong / Central / Hong Kong). The bar houses a small library, exhibitions, video projections, graffiti and is the meeting point for Hong Kong activists (the name means June 4th for those among you who remember 1989). A cool place to buy your records in Hong Kong is **Monitor Records**, 1st floor, Hollywood Centre, Nathan Road, Mongkok, Kowloon. Good selection of local and imported independent releases. Down the road in the basement of Sino Centre is one of the only shops left in HK carrying second-hand vinyl. Not much punk in there, though. But if you're a fan of 70's Canto/Mandarin Pop...

The Hong Kong scene is still very much split up between Chinese and expat bands. Probably due to the fact that most expat bands (with the exception of **PREGNANT MEN**) consist of high school kids, who are not really integrated into the Hong Kong social and cultural fabric, but rather live only inside HK expat circles. Anyway most of these expat high school punk bands come and go very quickly, the latest demise being **TOKYO SEX WHALE** and **THAT GUY'S BELLY**. Both split up this year after having released a split CD on **Ling Lao Records**. I was looking forward to meeting Johnny of Ling Lao Records (as he's the one allegedly "organizing" the expat scene), but he was unavailable for all the time I spent in HK and he never even returned my calls (I left numerous messages on his answering machine). His listings in Book Your Own Fucking Life №6 were impressive, but I've been told he's just another 16 year old kid who enjoys talking a lot, and doesn't have all the distribution in China and Asia he's been boasting about. His supposedly "great and very special" south-east Asian punk scene contacts are just his expatriate high school pals in HK (typically, his "Hong Kong Punk Wonders" comp. CD features only 3 Hong Kong punk bands, all expatriates, the rest being European & US stuff). So you've been warned. The hang out place for expat punk kids in Hong Kong is **The Warehouse** in Aberdeen, where benefit punk shows take place. All the shows benefit a local Christian charity organization which owns the place. So even when **ALL YOU CAN EAT** played here, they didn't get any money.

PREGNANT MEN (c/o Dylan Williams / 449 Shek-O village / Shek-O / Hong Kong; e-mail: plugmusc@asiaonline.net) were pretty active this summer, with their first DIY tour of Beijing! They successfully played several music bars there and they are THE expat band which will bring the Chinese and expat scenes closer. They have one full-length ("For All The Wrong Reasons") and a 5-song CD out on their own label, **Plug Music**. Cool guys, full of ideas, contact them! **SISTERS OF SHARON** (they had a tour of the US with ALL YOU CAN EAT) are still playing their own brand of all-girl garage rock. Their CD is titled "Paper Planes And Daisy Chains". Write them at SISTERS OF SHARON / G.P.O. Box 7724 / Central / Hong Kong.

So on June 30th, midnight, China officially took over Hong Kong which is now a "Special Administrative Region" of the People's Republic. It's the end of an era. Besides the fireworks and official happy-happy celebrations, huge demonstrations with several thousands people took place on June 30th night and July 1st, organized by the Democratic Party and grassroots organizations. It was really moving to listen to all these people shouting for freedom, democracy in China and the release of political detainees (especially Wei Jingsheng). So far not much has changed there apart from the British troops having been replaced by the People's Liberation Army and a kind of self-censorship of the press regarding Chinese politics (and of course the demise of the elected Legislative Council; new elections are planned for 1998).

BLACKBIRD is planning to organize next year in Hong Kong the first all-girl Asian punk rock festival with bands from Taiwan, Korea, Japan, the Philippines, Singapore etc. If you play in an Asian all-girl punk band, please contact them for details (see address & e-mail above). A special call to **TRIBAL FISH** (Philippines) and **PSYCHO SONIQUE** (Singapore): please get in touch with BLACKBIRD's Guo or Cassi as soon as possible! They need your participation! If someone out there knows them, please pass on the message! Thanks, friends!

Macau: Ten years after my first visit in Macau, a punk scene has finally developed here as well! Most bands consist of Portuguese expat high school kids (Macau is still a Portuguese colony until 1999). Several of these expat kids' punk bands are featured on a comp CD called "Made In Macau" released in 1996 by a local label, **Tradisom** (Tradisom / P.O. Box 1746 / Macau / Macau). Shitty pop/love songs (by other bands/artists), are represented by the bands **MANDARINA**, **STATE OF MIND**, **PLASMA**, **SURGE** and **WARP FACTOR 9**. Most of these bands will have split up when you'll read these lines, coz after finishing high school in Macau, the kids go back to Portugal to attend university. The 2 most interesting punk bands in Macau are definitely **LA HAINE** and **DONGFANG HONG** ("Eastern Red"). **LA HAINE** was formed by politically aware guys and they have a smashing hit called "Tupac Amaru". Unfortunately, they too, will be in Portugal soon, but will keep playing (contact c/o Yuri Pereira / Rua Lopes 27 / 1900 Lisboa / Portugal, e-mail: agitart@hotmail.com). DONGFANG HONG is the only ethnic Chinese punk band in Macau (most Chinese bands being into heavy metal). Cool and original, with Mandarin lyrics (c/o Gi Tat / Music City Studio / Rua Nova A. Guia No.212 G/F / Macau / Macau). Both these bands will be featured on a split 7" titled "Sindrome Colonial" which will be out on Tian An Men 89 when you'll read these lines (through Darbouka Records / Fred Brahim / 17 rue de la foret / 67340 Menchhoffen / France). If you want to get in touch with the latest expat bands in Macau, write to Joao Pedro Costa / P.O. Box 6 / Coloane / Macau (e-mail: jopeco@macau.ctm.net). This really nice guy is running a DIY recording studio called **Radio Sonora** and also does a regular radio show on the Portuguese language channel of Radio Macau (with great music, including punk! Send your stuff for airplay!).

blackbird

The biggest problem for the the Macau scene is the lack of venues for gigs. The only place in town for live music is the **Jazz Club** and, guess what, they don't really like punk. So mostly bands gig at school events. Duh. Not much chance to find old vinyl in Macau. Some antique shops on Rua Nossa Senhorado Amparo carry a few overpriced Chinese 78 RPM. Pirate CDs are smuggled across the border from China and sold in some shops for around 2 US$ a piece. Don't expect anything special, just the latest international and Chinese top 20. There's a great vegetarian restaurant next to the Leal Senado on a side street off Largo do Senado, where US$ 3 gets you a choice of 3 Chinese vegetable dishes, a drink and all-you-can-eat of rice, noodles, sauces, soups, etc... Friendly and punk-approved!

Latest hot news from Macau is the gang war taking place between rival Chinese triads for the control of the casinos, gambling, prostitution, etc. And people are now watching Hong Kong under Chinese rule, waiting for their turn in 2 years' time.

China proper: A new short visit into "mainland" China (the People's Republic) made me realize how that country's culture has changed. The move towards a capitalist economy and open market also opened the country to outside cultural influences (see my report in MRR/December 1991). The rock scene has developed tremendously, mostly in Beijing with hundreds of bands and live bars/pubs, major labels from Hong Kong and Taiwan signing up bands by the dozen, etc. The result since 1991 has been an incredible amount of Chinese rock compilations mostly with boring pop or "wannabe Guns'n'Roses" (like **HEI BAO/BLACK PANTHER**), but also with a few outstanding bands/artists brought out to the daylight. The first official punk release from China was **HE YONG**'s CD, "Garbage_Dump" (on Rock Records). Although the music is very pop-like, the lyrics are punk and the guy is famous for being one of the first Chinese punks.

Now the trend has caught up with Beijing youth, and some punks from the capital I met in Guangzhou (they were looking for a drummer) told me that nowadays I could meet dozens of punk bands in Beijing. Among the most famous names are **UNDERBABY** ("**DI XIA YING ER**": They have one good track on "Zhongguo Huo II" comp.), **69**, and **METAL FACTORY**. **THE FLY** is an excellent punk/postpunk/experimental band whose vocalist is also an avant-garde painter. Their first CD was released this year by **Hardcore Pop**, a new Taiwanese label. Check out the label's web page at http://www.hcpop.com.tw (e-mail: spinfun@m2.dj.net.tw).

Some of the most interesting compilations were the two "Shen Zhou Yao Bai" CDs released in Hong Kong by DIY records (see HK report for contact), including the mighty **ZHAN FU** ("War Axe"), total thrashcore! Other comps like "Zhongguo Huo" 1 & 2 ("China Fire"/on Rock Records), "Yao Gun Beijing" ("Beijing Rock"/on Sound Sound Music), "Rock'n'Roll Express" (on CMSP), or "Nanfang Da Yao Gun" ("The Great Southern Rock": a comp of bands from Guangzhou & Shenzhen/on Golden Pony) are not that interesting. If you want to check out rock bands from the Chinese provinces, have a listen to "Yao_Gun Zhongguo III" ("Chinese Rock III"/on BMG-Taiwan...shit, sorry! The issues 1 and 2 of these comps are just represses of the DIY comps, don't get fooled), amazingly featuring bands like **THE 21** from Sichuan, **NEW TRIBE** from Inner Mongolia, **KUA-FU** from Yunnan, **GREY WOLF** from Xinjiang Ouigur Province, **METEMPSYCHOSIS** from Shenyang and **IRON ORCHID** from Shanghai...

For people into something different, they should check **TENG GE-ER** from Inner Mongolia. This ethnic Mongol musician is starting to be the reference name for new music in his province. Nothing punk but

Scene reports

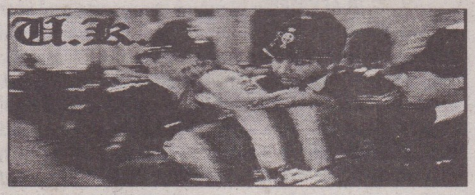
a refreshing mix of Mongolian and Chinese traditional, along with straight rock stuff. His 4 albums or so were released by **Wind Records** in Taiwan, a label who has other interesting stuff on its catalogue, like Chinese rock comps (for instance "Yao Gun Zhi Lü", "The Rock Brigade" including the thrashcore band **MING JIE**/ "Thought Limit") or the experimental **NOMAD** band featuring Tibetan and Chinese musicians (Wind Records / 5F, No.14, Lane 130 / Min Chuan Road / Hsin Tien / Taipei / Taiwan R.O.C.).

The now famous Beijing all-girl band **COBRA (YAN JING SHE)** released their first album (on Jin Die/China Records). In Guangzhou outstanding bands are **MANG LIU** ("Blind Trend": Luke from MANG LIU is about to start his own underground record label to release limited editions of local bands' CD's with the help of a home CD recorder!), **UNDERGROUND VELVET** (!) and **MONKEY IN THE RAIN**. The scene there is evolving along music bars like **360°** (contact: Zhang Bo / 360° Bar / Tianjin lu No.60 / Guangzhou City / China; phone: 1392291475-mobile/83579688-bar) or the **April** bar near Zhongshan University in Guangzhou south. Bands who want to play there can probably arrange something. Contact Zhang Bo for such needs, he's the guy who knows everything about rock/underground in Guangzhou, and he speaks perfect English since he spent 4 years in the States. If you hang around Tianjin street/Zhongshan East road in Guangzhou in the evenings you might be able to meet local skaters/bikers/punks etc.

The Chinese rock godfather/legend **CUI JIAN** is still playing despite hassles by the authorities after his latest CD "Eggs Under The Red Flag" containing lines such as "We are eggs under the Red Flag. They are like a steel knife, they have the strength, we are like eggs, we are fragile. But we contain life, and they are just empty and cold"... Needless to say, this CD is banned in China but you can find it on Japanese (on East World Records) or Hong Kong pressings (but the latest for how long?). You can also try to get in touch with the scene in Shenzhen (on the border with Hong Kong), bands planning to play in Hong Kong could possibly play here as well. Contact: Ned Au / Sonic China Productions / Room 408 / Block 3 / Honggang Huayuan / Nigang Road / Shenzhen 518024 / China; fax: (86) 755-2411243. If you plan to go to Guangzhou, don't worry about food, as this is the Food Capital of China, and you'll find everything from vegetarian to dog and cat meat.

Taiwan: OK, I was last in Taiwan in 1991 and didn't go back this time, but still I gathered a few updated news about the punk scene there. Veteran punk bands like **DOUBLE X** or **DRAGON HEAD** and the **Woodentop Pub** are long gone (the DOUBLE X album was reissued on CD, by Index/Crystal Records, who went out of business since). New bands have taken their place, especially **LTK COMMUNE** (ZUO SHUI SHI GONG SE in Mandarin, but I heard they prefer to use the Taiwanese name, which I don't know; one CD out on Friendly Dog Records), **GROUPIE** (GU ROU PI in Chinese, literally meaning "Bones Meat Skin", one CD out on Friendly Dog too) or **BE QUIET** (a few tracks on comps). Nowadays the pub for underground/punk in Taipei is the **Scum**. Two interesting compilation CDs were released by the Friendly Dog label (fax: (8862)7551998), titled "Underground Music In Taiwan" 1994 and 1995 editions). Another cool compilation was released by Magic Stone (6F, No.3, Lane 290, Kwang Fu South Road, Taipei, Taiwan; fax: (8862)7730065). Its title in Chinese means "The Farewell Of The Portuguese to Southern China Before The End Of The World", (wow!) and it includes LTK COMMUNE, but also cool punk songs by **SISSEY CHAO** (former vocalist for DOUBLE X). The only all-girl Taiwanese punk band, **LADYBUG**, self-released their first CD album (a brave initiative!). Fang Lung-Hsiang, formerly in charge of A&R in Beijing for Rock Records (see his interview in MRR December 1991 issue) has now created his own label, **Hardcore Pop** (see contact info in the China report), and his first release is a CD by the Beijing punk/experimental band **THE FLY**. The trouble for all of you who can't read Chinese is that most of these CD's are in Chinese only, including band names, addresses, etc. So good luck (or learn Chinese).

A good magazine for local underground music (in Chinese) is ***Pots***. You could try to contact its editor-in-chief, Sun Chung Huang at these numbers: tel. 2367116, fax. 2367674. (Or e-mail: pots@pots.wcjc.edu.tw). This latest news from the "Kingdom of the Middle" was reported to you once again by: Lük Haas / 28 rue de Soultz / 67100 Strasbourg / France



Helen here sitting off in Liverpool, England, and what can I say about the place? The scene in Liverpool is pretty cool, coz everyone comes together and there are a few cool bands playing around the place (and none of them sound like the Beatles okay?). Firstly there is **CROCODILE GOD.** They've had a few singles out on **Crackle Records.** Their third single "Ladders" has recently been released. The CROCS are cool in a sorta RHYTHM COLLISION/FACE TO FACE kinda style. I've heard of a few people saying that they wish the CROCS had a full length out, but believe it or not boys and girls they do. Previous to their crackle success, they released their debut EP "Two Days" and their LP "Old John Mac" on their own **bigfella** label. They've had a few different drummers and a few different bassists, but guitarist/singer/songwriter Mark Croc is still going strong. It's a good job too coz I give his music a big thumbs up every time. I guess they have that so-called "British" sound that you all go on about, but whatever it is that they have it's pretty cool and I like it!

Next up is **DROPOUT.** They had their debut single released at the start of 1997 on German label New Life Shark. It was kinda cool but they've just followed it up with an absolute corker which bassist Tom claims "shits on the first one from a great height". They are a three piece and both the guitarist and bassist write stuff. So they don't have a particular style as such as each member listens to different things, and they are influenced by everything right across the board. Guitarist Mark is good friends with Mark Croc and DROPOUTS old drummer now plays in CROCODILE GOD, (like a little version of wife swapping and bed hopping). The new single "Smile when we see you" is packed full of melodic tunes, some in a kind of ZOINKS /BRACKET/J.CHURCH style. They are excellent to watch live because they have a good time playing and make us have a good time watching.

Sadly a lot of bands that played around have been laid to rest. **OPEN MIND** were a super cool band with a BAD RELIGION feel to them, they were fun to watch and recorded a few demos but sadly the band split before anything was released. Local punk promoter **Quita** fronted a band called **DOUBLEDAY**, who were around for about a year before they dispersed. Guitarist Mark (yup they're all called Mark) also played in hard-core band **UNDERCLASS** who had some singles out, including split 7"s with STALINGRAD, and HARD TO SWALLOW. Half of **UNDERCLASS** are now in **NUMBER ONE SON** and singer/shouter Pete is a jolly old character, looks a bit scary on stage but is a big softie underneath (– but I didn't tell you that.)

Rumours are abound that veterans **JAILCELL** are making a comeback, but I can't swear to it, it's just something I heard. They're not great or anything really.

WITHDRAWN were around for a while, a straight edge band until they lost the edge. Bassist Martin also played drums in **RIMSHOT**, who weren't very prominent, they played one gig before they disbanded - I know I was the singer. I'd like to say that we were brilliant but I can't lie to you! **OPEN MIND** singer Lee is now in a new band called **TRAPDOOR** with members from **DOOLITTLE**, another catchy punk band who play a few ska tunes and a few punk tunes and generally go down well at gigs.

Gigs in Liverpool are pretty cool, we hold them in the basement of an Irish bar called **Guinans.** It's great, there is always a nice atmosphere because it's small and the gigs are intimate, we all know each other so it's a real nice feeling watching some cool bands with all your friends, it's great. There aren't a huge amount of gigs to see really, so when there is, everyone comes out in force to "support the scene". We've had some cool gigs, MTX, PANSY DIVISION, J CHURCH, SNUFF... The next gig, though it will be long over by the time you read this, is J CHURCH and WAT TYLER. J CHURCH are no strangers to Liverpool, and no doubt will be their ever excellent selves (no I didn't know Lance worked for MRR).

The last gig was funny, FUNBUG and SKIMMER played with local support from DROPOUT and DOOLITTLE. FUNBUG were far too pissed to play and just laughed a lot.

SKIMMER were great, they came they played and they went away again, while FUNBUG went on to reek havoc on the streets of Liverpool.

DROPOUT played a fine selection of new and old songs, while DOOLITTLE played some stuff for us all to tap our toes to. It was a good night all round but then they always are.

I cannot leave without mentioning the nice kind people who work in **Probe Records** our local record store and supplier of cool music, Lee, Al, Rob, Bob, where would we be without you?

You can contact CROCODILE GOD c/o Mark Murphy, 107 Finch Lane/ Liverpool England. DROPOUT c/o Mark Magill 166 Melwood drive, Liverpool L12 4XH England. DOOLITTLE c/o Neil Thompson/ The Glendower/ Glendower Street/ Liverpool, England.

And if anyone would particularly like to play in Liverpool contact either myself at:19 Orchard Dale, Crosby, Liverpool L23 2RJ/ England, or contact Mark Magill at the above address.

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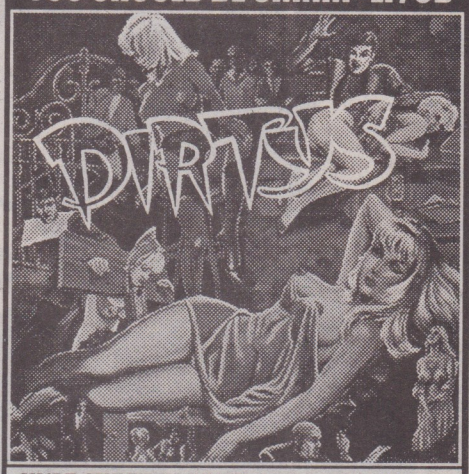

HYPE SHEET IN BRIEF: Imagine if the Stooges had been weaned on 60s punk & crystal meth instead o' the V.U/Doors & heroin (the sorta diet that produced "Funhouse/Shake Appeal/I Got A Right" NOT "We Will Fall"), then cram 'em into a tight space with the Pagans ca Pink Album, have 'em down a shitload o' alcohol and cocaine and record 'em whilst strapped to the front hood ofa muchly-souped '66 GTO blazing down I-75 at 138 mph...

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A 15-year-old from Warren and a 17-year-old from Bristol were caught red-handed when a jogger running down the East Bay Bike path saw them spray painting this graffiti on the wall beneath the Lester DeRiso Memorial Bridge. The alert jogger notified nearby Warren Police Patrolman Ray Ouelette, who apprehended the teens in mid-spray. Police Chief Thomas Perrotto Jr said the youths were referred to the juvenile division for possible prosecution on a charge of malicious damage to property. Police do not know what the message signifies.

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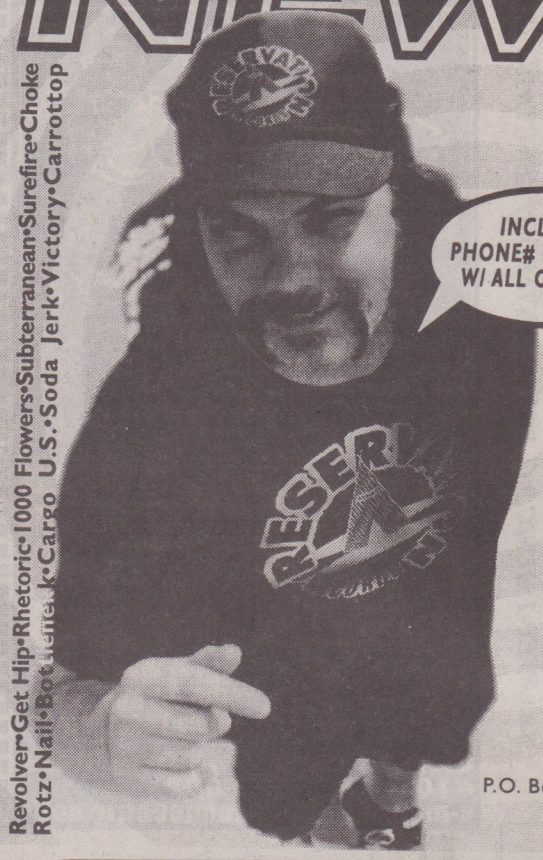

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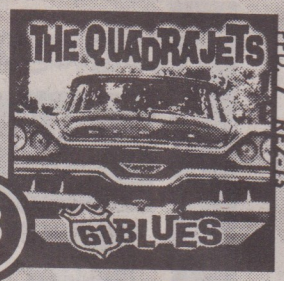

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8 New songs of pissed off, white trash anthems.
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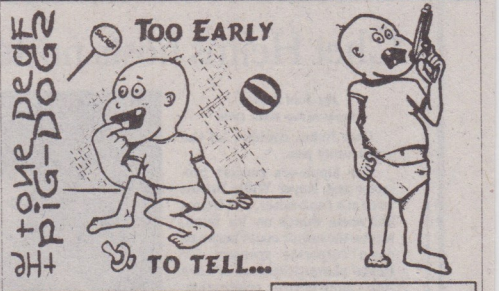

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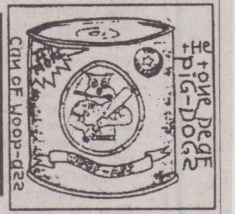

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MAXIMUMROCKNROLL
NEWS
December 1997 Page 1

Wooden Shoe Books Reopens

Wooden Shoe Books, the all volunteer collective anarchist bookstore which was damaged by fire in February, reopenned in mid-October. The collective has been operating a radical bookstore in Philadelphia for over twenty one years. The new location is on 5th Street, just north of South Street, an area in Philadelphia which is similar to the Haight in San Francisco. Donations are still needed to help with relocation and rennovation costs, and they are always looking for new zines and books to carry.

You can visit or write to the store at: Wooden Shoe Books, 508 S. 5th St., Philadelphia, PA 19147. Look for an update on their progress in the next few months!

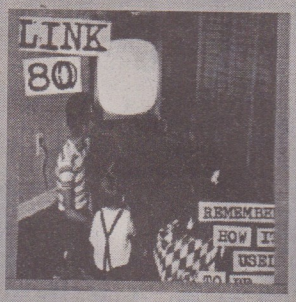
Live Fast... Die Young

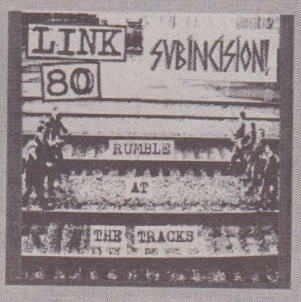
Nicolas Traina 1978-1997

Sometimes in life you experience gain, and loss. On September 20, 1997, the punk community experienced a loss of a great friend and musician. Nicolas Traina was pronounced dead Saturday morning, apparently from a heroin overdose.

For the short time I knew him, in him I saw someone who was genuine, sincere and who cared a great deal for his friends and family. Nick was a great friend to many people in the punk community.

As the ultra spazz singer for the band Link 80, he recorded two albums with them before moving on to new projects. Recently he formed a new band, Knowledge. Nick and crew had just gotten back from a great four day tour with locals Powerhouse, and had just recorded their demo as well.





Nick had touched a lot of hearts in his short 19 years, and memories of him and the good times will live on in our hearts forever.
- Leah Urbano

BY PETER DaSILVA/THE CHRONIC

Chet Helms showed where he wants the main stage to be for the Summer of Love 30th anniversary concert in Golden Gate Park

Chet Helms hosts nostalgic 30th anniversary concert

By Joel Selvin
Chronicle Pop Music Critic

Chet Helms couldn't let the opportunity pass.

The hippie-era concert promoter and Mayor Willie Brown were at a fund-raiser, and Helms had some things on his mind. Maybe the mayor could help nail down corporate sponsors for Helms' planned Summer of Love 30th anniversary celebration. Maybe the mayor could help with the permits. Maybe the mayor could even help with the booking.

"Now's the time to put in that call to Carlos, Mr. Mayor," Helms said, whispering in Brown's ear during a fund-raiser for the concert.

Only Chet Helms would have asked the mayor of San Francisco to call guitarist Carlos Santana. But the former operator of the famous Avalon Ballroom had been imagining his anniversary concert for more than a year and was determined to pull it off.

Little more than a month ago, Helms' plan for the celebration was full of cracks: His biggest act had bowed out, and permits were not in place. But hippie dreams die hard, and the event will happen Sunday after all.

Helms originally envisioned a two-day gathering with record-setting crowds, current big-name acts and a revival of '60s dreams. Instead, Sunday's free concert at Beach Chalet Meadows in Golden Gate Park will be more modest.

The lineup reads like a hippie

HELMS: *Page A17 Col. 2*

BY ART FRISCH/THE CHRONICLE 1968

S.F. rock impresarios Chet Helms and Bill Graham

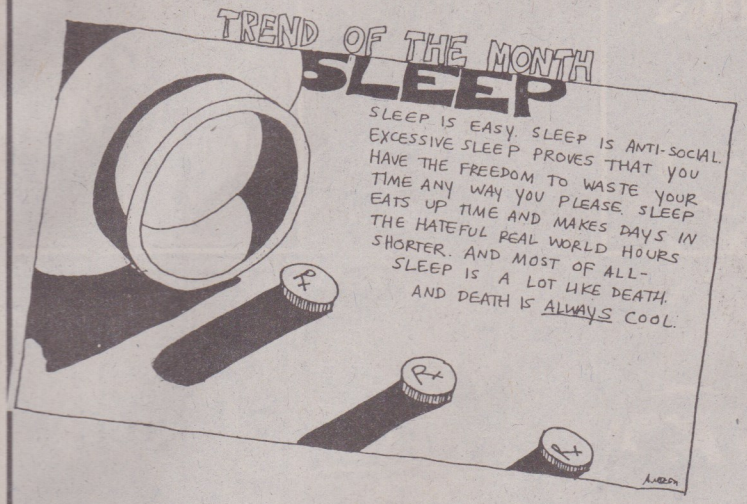
SUMMER OF LOVE CONCERT

- **THE EVENT:** The Vietnam Wall event begins at 7:30 a.m. and the celebration starts at 10 a.m. Sunday at Beach Chalet Meadow, Golden Gate Park. Admission: free. Information: 487-4628.
- **THE BANDS:** Jefferson Starship, Sons of Champlin, Country Joe McDonald, John Handy and Walela (with Rita and Priscilla Coolidge).
- **THE SPEAKERS:** Jello Biafra, Wavy Gravy, Diane Di Prima and Willie Brown are among those scheduled to speak.
- **THE ANTICS:** Ken Kesey and the Merry Pranksters will supply the antics.
- **THE CLOSING:** The "Spirit of Compassion" jam, featuring members of the Grateful Dead, Jefferson Airplane, Quicksilver Messenger Service, Country Joe McDonald and others will close the celebration.

Summer Of Love Rewritten

From the San Francisco Chronicle. Take notice of the "Summer of Love" schedule on the right hand side of the clipping. This concert took place in San Francisco's Golden Gate Park in mid October, a nostalgic "hippie dream" of Avalon Ballroom owner Chet Helms. Why should you care? Jello Biafra is listed under "Speakers", on the same bill as Wavy Gravy and Mayor Willie Brown, and on the same bill as a "jam" which includes members of Jefferson Airplane and the Grateful Dead. Ironic?

Life After End **Greenspan Warning**



*zine libraries

Yes, zine libraries do exist! Currently this is all of the addresses that we know of. If you are involved with or know of a zine library which is not listed here, please send in the address to News c/o MRR, in a few months we will print an updated list. If you do a zine, please add these addresses to your mailing list! Remember to make sure your zine is clearly marked "for the library."

Regurgitation, c/o Sue, 6 Jacobs Lane, Westfield NJ, 07090 USA

Epicenter Zone, 475 Valencia, Second Floor, San Francisco CA, 94103 USA

The Long Haul, 3124 Shattuck, Berkeley CA, 94705 USA

Christopher G. Mullin, Special Collections Librarian, Mansfield Library, Attn: Small Press Collection, University of Montana, Missoula Montana, 59812 USA

A Third Place, c/o Jenny Delorey, PO Box 1266, Venice FL, 34284-1266 USA

Ann Arbor Public Library, 343 S. Fifth, Ann Arbor MI, 48104 USA CCA

Teen Warehouse, 1614 Paseo de Peralta, Santa Fe NM, 87501 USA

The Freedom of Information Action, PO Box 250972, Little Rock AR, 72225 USA

Crescent Wrench Books, 2116 Burgundy Street, New Orleans LA, 70116 USA

IPA Library, Box 79, Bullman Student Centre, University of Winnipeg, 515 Portage Avenue, Winnipeg Manitoba, R3B 2E9

Save Haven c/o Jeremy Reuter, POB 8054 Austin TX 78713

Great Lakes Zine Archive, c/o Kathryn DeGraff, Special Collections Librarian, DePaul University Library, 2350 North Kenmore, Chicago, IL60614

The Alternative Library, c/o Nicole Emmenegger, Antioch College, Yellow Springs, OH 45387

The Inclusion, c/o Andrew Ramsey, PO Box 26118, Tempe, AZ 85285

Jim Danky, Newspapers/Periodicals, State Historical Society, 816 State St., Madison WI 53706

Michael Basinski, Poetry/Rare Books Collection, University Libraries, 420 Capen Hall, Box 60200, Buffalo, NY 14260-2200

Arbitrary Press Zine Library, P. O. BOX 953, Normal, IL 61761, hesulli@ilstu.edu (Illinois State Univ).

Chris Dodge, 4645 Columbus Ave, Mpls MN 55407, cdodge@sun.hennepin.lib.mn.us (reviews zines for libraries).

B. Aul, Manuscripts and Special Collections, New York State Library, Albany NY 12230 (NY Zines only)

Napartheid Fanzine Library, 127 Postakutxa, Trintxerpe-Pasaia 20110, Gipuzkoa-Basque Country, Spain.

Bard Zine Library, Lauren Martin, Bard College, Annandale NY 12504

Justabunchakids Library c/o Andrew Wilkinson 6519-54st St NW, Calgary AB T3A 1R5 Canada

THE NEWS NEEDS YOU

MRR is always looking for news items, articles, newspaper clippings or calender events to supplement the NEWS section. We need you to be the eyes and ears and to pass on any leads that you come across. We also like political cartoons and comic strips. Send them in!

•CALENDER•

Here are the upcoming events we have information for.Please send me info on any conferences or festivals you hear about! This is not limited to punk events only! This is also not limited to the US or to North America. Remember that that this is contact information only. For complete details contact the organizer. Please send info to News c/o MRR or jenangel@mindspring.com. This listing is available by subscription over email from the same address. This list was last updated 10.15.97

• December 19-21 Gainesville FL: Music Fest

This fest is a benefit for the animal defense league and the national organization for women. $15 in advance. $20 at the door. For the schedule of bands or for more information write: XthinktankX@aol.com, http://members.aol.com/xnidariax/index.html or Alexxx Kenny, 15551 71st Place North, Loxahatchee, FL 33470 561-753-1305 or: 561-790-1961

• January 98 Montevideo, URAGUAY: Anarchist Conference

The Action Collective in razil and the Anarcho Punk movement in Uraguay are planning an international anarchist conference for January of 1998. If you would like more information contact a9512827@ccb2.ccb.ufsc.br Or send a mail to: Anarcho Punk Action Collective, Caixa Postal 758, CEP 88010-970, Florianopolis-SC, Brasil.

• March 14, 98 San Francisco CA: Anarchist Book Fair

The third annual Anarchist Book Fair, cosponsored by AK Press and Bound Together Books, willt ake place Saturday March 14 from 10 am to 5 pm. For more information contact AK Press at akpress@akpress.org or 415-864-0862. More information next month.

• April 30-May 2 Chicago IL: National Association of Artists Organizations Conference

NAAO was founded in 1982 as a non profit organization, which is dedicated to serving, promoting and protecting artist driven organizations: the primary supporters, presenters, and makers of new and emerging work in visual, performing, media, literary and interdisciplinary arts. For additional information please call Laura Weathered, Near NorthWest Arts Council (773) 278.7677, Or by mail: NNWAC, 2418 W Bloomingdale, Chicago, IL 60647. email: nnwac@artswire.org.

• Aug 98 Toronto, ON, CANADA: Anarchist Conference

Next summer will be ripe for a creative, fun, culturally diverse, queer positive, Native-solidarity, pro-feminist, youth-friendly, political-prisoner-supportive, labour-aligned, anti-poverty, ecologically-minded gathering of anarchist and revolutionary activists in August '98 to take action against neoconservatism, neoliberalism, and all other forms of oppression in Toronto, North America, and around the world. All anarchists, revolutionary activists and their friends and allies are welcome to join us in Toronto this coming August. Please send information requests, organizing and outreach ideas, workshop topics, fundraising and activity suggestions, contact addresses, political statements, letters of endorsement and structural comments to: Active Resistance '98, Toronto Planning Crew, P.O. Box 108 Station P, Toronto Canada M5S 2S8, <resist@tao.ca>

Have you been to a fest or a conference recently? Write in and let us know how it went!

Heartbreak Beat

$10.00

A movie shot on video staring a number of Northwest Punk and HC folks who you just might know. The brainchild of Red Rocket's Matt Matsuoka, Heartbreak Beat comes off like a cross between Clerks and every great 80's teen angst film you've ever seen.

Starring Matt, Carrie Whitney (HC Maniacs, Point Furthest from the Middle), Jeff Degolier (State Route 522), Adam Baldwin (Roessiger, Hairhurt), Greg Bennick (Trial), Dave Larson (Uh, that's me), John Pettibone (Undertow), and William Goldsmith (Sunny Day Real Estate).

With music by Sicko, Red Rocket, Hutch, Screwjack, Rocky Votolato, Jake Snider, and The Murder City Devils..

Jough Dawn Baker

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State Route 522 - Lying on Loot
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Botch - "The Unifying Themes..." CD
9 songs. Both 7"s plus 1. $6.00

"All About Friends" comp. CD
w/Botch. nineironspitfire, Jough Dawn Baker. SR522, Impel, CR, Indecision, Threadbare, Screwjack, Trial, and Coalesce. 1000 copies $8.00

"Brewing" NWHC comp. 7"
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The Excursion Compilation CD
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SHOTWELL is a cd/color 10" specially priced at $8./ $6.
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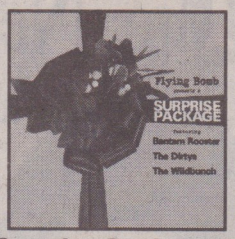
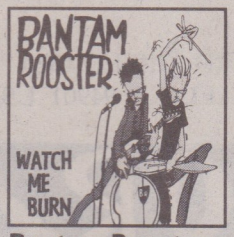


X-mas Surprise Package 7" EP
Bantam Rooster, The Dirtys, & The Wildbunch...ignite the holiday spirit with this dynamite compilation. Merry Christmas, suckers.

The Wildbunch–The Ballade of MC Sucka DJ 7" EP
Three ballistic tunes from the mercenaries of robot rock-n-roll. It's like a nuclear war, baby.



Bantam Rooster–Watch Me Burn 7" EP
Hear the explosive Rooster burn through three smokin' tunes not on the Crypt album.

The Hentchmen–Ten String Trio 7" EP
Arm yourself with the only Hentchmen EP that doesn't feature Farfisa organ. More punk than you can shake a stick of dynamite at.

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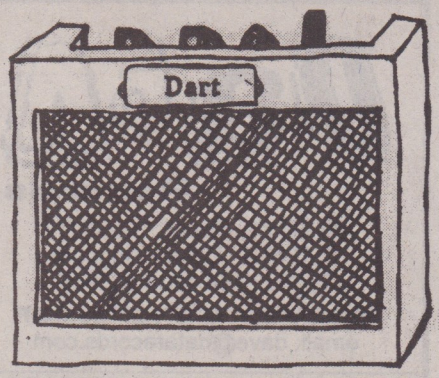

Find out who the hell we are.

CLARK'S DITCH

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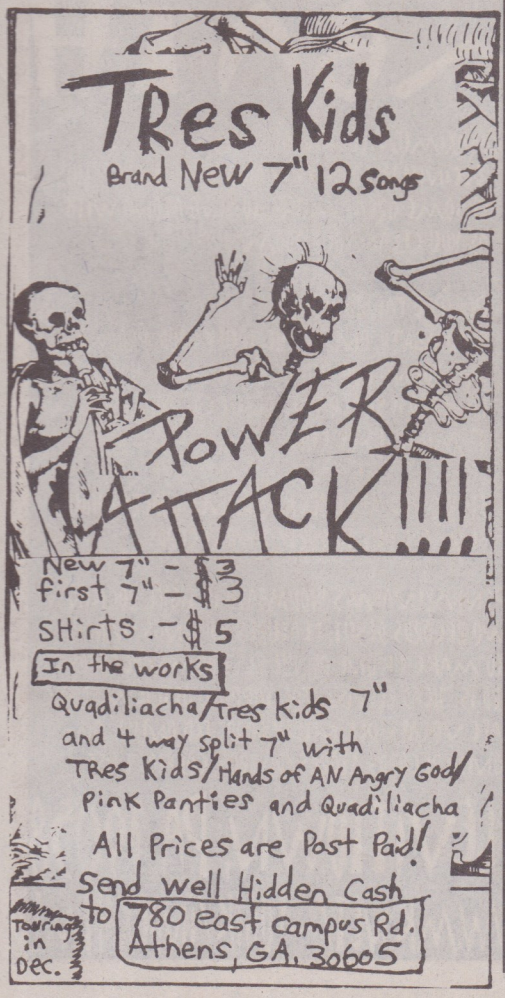

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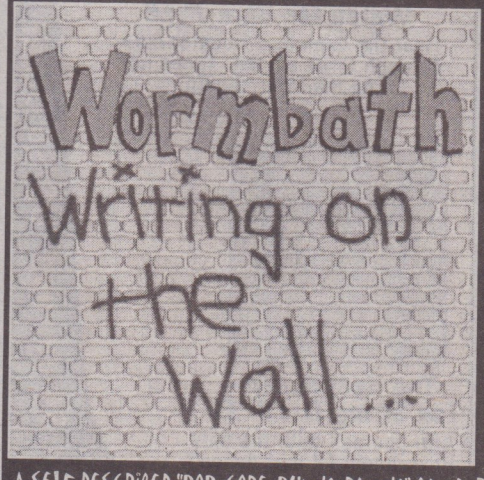

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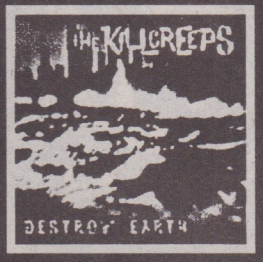

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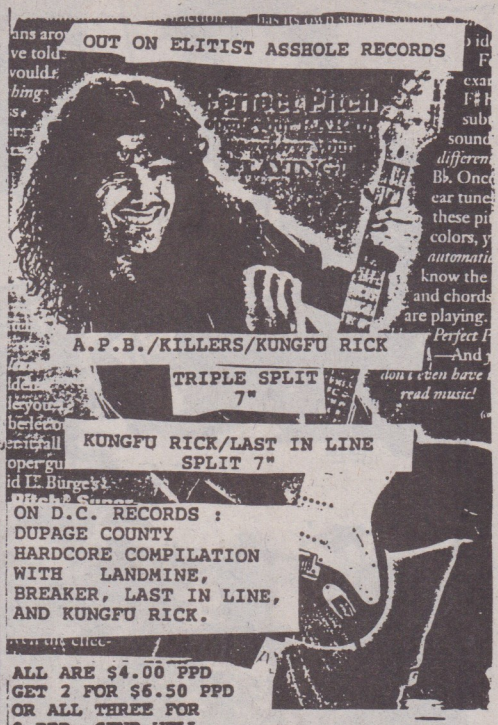

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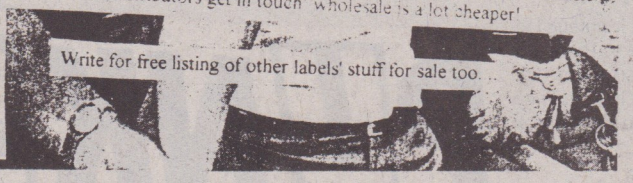

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LAST YEARS YOUTH

MRR: As a punk band how would you describe yourself?

D-generate: Well I wouldn't really classify ourselves as a punk band, we were just four punks who were totally bored with the lack of punk gigs in Britain, so decided to have a go ourselves. We were never really very talented as musicians but as punks you couldn't fault us. We were punks before, we were really punks who played together and we are still punks now; it just seems that with the little talent we had we made some half decent sounds.

MRR: How many gigs did you play in Britain?

D-generate: Well apart from the few local gigs we played in our home town, just one. We were so pissed off with the British scene that we bought this knackered (but totally excellent) van from a blues band and purchased a ferry ticket to Belgium. As luck would have it the U.K. subs were playin' the first night we arrived supported by the excellent Funeral dress. Charlie put us on the guest list that night and arranged for us to play the following night. After this Funeral dress let us play with them on numerous other nights. We played in Belgium, Holland and France on three separate tours after this. On returning home we still couldn't get British gigs and that really led to the end of the road for us.

MRR: We've heard the CD and think it's great, how do you and the band feel about it?

D-generate: The release of the CD was a total accident. the band had not sent any demo's off to any labels, and had just about resigned to the fact that Last Years Youth were just gonna be a memory in the lost annals of punk rock, then I was introduced to Tony from Step-1 by Chris and Kev from the British zine Shadow at the one day punk festival in Kentish town, London. We got chatting and one thing led to another and he offered to do the CD even though we were relatively unknown in Britain and hadn't played together for a while. If it wasn't for Tony at Step-1 the CD would never have happened. There are very few labels willing to take chances on small bands these days only well established or old bands. Step-1 probably the best independent label in the world.

MRR: What sort of material do you do?

D-generate: Anything from shopping, drinking, anti-police, anti-government, anything that happens when it happens. We try and stay away from politics, we don't like to be associated with any right wing or left wing movements, we reckon as long as people are having a good time and it doesn't effect us or other people then they should just go for it. I can't understand why some people spent most of their lives hating other people they don't even know, ain't they got anything better in their lives?

MRR: So what about the future?

D-generate: Its hard to say. from a band that had received no notoriety to a band that have had loads of attention recently its been a bit of a revelation. We're still good friends although we don't see each other as much as we used to or even should. We did get together at the three day festival at Morecambe recently and shared a few pints together. I would like to think that Last Years Youth had another CD in them and we miss playing live and getting the buzz. But there are no immediate plans.

MRR: What about influences?

D-generate: All and every punk band, because punk is more attitude than music. The only thing we need to emulate is our own feelings.

MRR: What American bands do you like?

D-generate: I have always been into the Ramones and the Heartbreakers from the early days. the new bands we like are the Casualties, Rancid. Screeching weasel/Riverdales, the Last stand, the Sloppy seconds, and all punk bands that believe in Punk rock not money.

MRR: What is punk rock to you?

D-generate: Punk rock is the way we live. We ain't no different to all the other people, we just don't look the same, it doesn't mean we don't share the same views. We all believe that governments only help themselves, and that democracy is only a word, I mean if getting one chance in every five years to say who you would like to tell you what to do for the next five years is democracy then I say yah boo fuck you. The majority in a democratic society rarely rule. So being a punk shows that you're not happy with the way things are, you know you can't change anything but you don't have to bow to their petty rules. Destroy their plans before they destroy your dreams, be what you want, show them that you don't give a shit, that's punk rock.

MRR: You say you don't like heavy metal can you say why?

D-generate: Most of the kids into metal are the kids that are frightened to be punks, scared or embarrassed to be seen in the smart type clothes we wear. There are loads of metal bands that name punk bands as their influences (e.g. Oasis, Guns and roses etc) but I've never heard of a punk band mentioning a metal band as their heroes. They ain't even honest, they always use the word rock as a substitute for fuck. It's always rock this, rock you, rock off, so fuck 'em.

MRR: Anything else you would like to mention?

D-generate: As long as there are people like us PUNK will survive.

PUNKS

HEARTDROPS

"Feels too Good to be Wrong" by Gary Boi

How the hell do three guys who can rock the paint off the wall and who look like something out of those bad-boy movies of the fifties come up with such a syrupy sweet name for themselves? I had to ask. " It was pure theft," Chris, the voice and guitar of the Heartdrops explains. "actually, it was an early name of The Clash and since they weren't using it anymore...". True to the origins of their name, The Heartdrops play that kind of energetic rock-n-roll that would get even the most jaded of scenesters to jump off their barstools, take notice, and burst into dance.

Based out of New York City, these guys are gearing for east coast shows with The Crumbs and two month cross- country tour with the infamous Gotohells. The Heartdrops are promoting their just release debut CD,*This is the Heartdrops*(Melted Records). I managed to catch up with them recently, just before their headlining show at The Beat in Portchester, N.Y.. The boys were hanging out in a burger joint, the kind where the only place you would find more grease in the food would be in some guy's ducktail. This is the kind of dive that cools songs are written about. Over cokes and fries, we get to heart of the 'Drops.

Here's where the story begins: Chris and Ben(drums) met way back in the schoolyard days of the third grade. "Ben thought I was a big jerk then and probably still does," laughs Chris. All three cut their musical teeth on bands like The Clash, Social Distortion, The Ramones and The Replacements. Ben also loves jazz and Chris digs reggae. Luke (vocals and bass) and Chris met at a Devil Dogs show. Chris and Ben reunite after years of separation, give Luke a call and The Heartdrops are born.

Chris and Luke share the responsibility for most of the song writing,, while Ben adds his fair share. Luke states, "I tend to write the darker songs and Chris writes the poppier tunes." The mix of styles works. Whether it be to skinheads in Cleveland, punk kids in Allentown or good-ole rockabilly toughs in Boston, as Chris points out, "the thing about this band is that we win a lot of people over." The crowds at the shows attest to it. Never have I seen such a wide range of audience: from punk kids to rastas, skins to suit and tie guys. It's that blast of catchy as all hell, rockin' tunes that everyone can relate to. Chris puts it more simply, 'we write good songs, damnit!".

To date, The Heartdrops have a couple of releases out on vinyl, for those of us who refuse to let vinyl (or rock-n-roll for that matter) die. Out on Magadee Records is a seven inch featuring the anthem like "Letter", backed with "Haircut", a rowdy rocker about disaffected youth. On Melted Records, the now classic split single with good friends, The Morning Shakes. On "Fool For Love", Chris admits to some crazy antics in order to gain the affection of a sweetheart, yet remaining cool and confident. "Fool...", with its mighty drum wallop and Chris' second coming of Elvis vocal delivery, climbs to the top of the rock-n-roll Dean's list. The debut CD, This is the Heartdrops, also on Melted Records, delivers eleven killer tracks that will keep you shakin' all night long. Since Melted is a fairly new, I asked the 'Drops how confident they are with this up and coming label. "The mighty Melted boys haven't done wrong by us yet. They're like family.", Chris says with total integrity. Nuff said.

By now the boys are excusing themselves. Not due to the food, but in order to catch the opening band. Having enough passion to spare, they support the scene. Before we part, Ben leaves me with a little bit of Heartdrops wisdom: "Come on world, there's a song that we're singing. Come on get happy!" When they're doing their thing on stage, it's not very hard to do just that. Be it on album or live, The Heartdrops breathe spirit back into the soul of rock-n-roll. As long as there are boys falling in love, big cars, leather jackets and The Heartdrops, rock-n-roll will never die.

Beginning in August, look for The Heartdrops on tour with the Gotohells from coast to coast. If they pass through your town, cancel all plans, for The Heartdrops are not to be missed. For more Heartdrops info, please contact: Melted Records, 21-41 34th Ave Suite 10A, Astoria, NY 11106, or email at meltdrex@aol.com

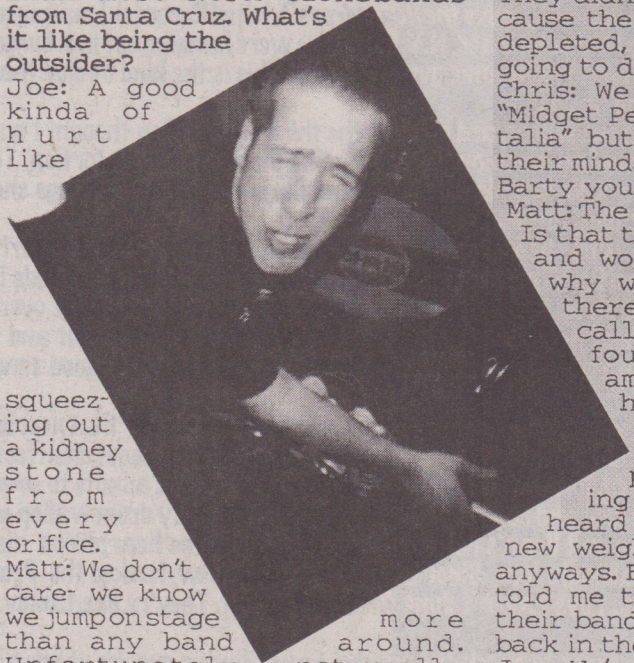
EXPLODING CRUSTACEANS

Who they are, and why they suck. The Exploding Crustaceans are: Chris Gonzales., drums Joe Gabent, bass Dave Goldthwalt., lead guitar Matt Koumaras, guitar, vocals?

The Crusties have been around in vartous formations in Santa Cruz since 1991. While not as recognized as most of punk bands in their hometown, they are definitely a breed apart. Initially they played to respectable audiences around the Bay area, until word of mouth limited their fan base to a select few. They are very theatrical on stage with tons of props, lots of self flagellation, and are just plain silly to watch. They call their form of music 'sodacore.' and are hard to pinpoint musically. I discovered the Exploding Crustaceans by the Select soda aisle at the Mission St. Safeway and seized the opportunity to interview them later that evening.
Interview by: Maureen

MRR: You guys sound and look a lot different (they're all 25 & older) than most NoFX clonebands from Santa Cruz. What's it like being the outsider?

Joe: A good kinda of hurt like squeezing out a kidney stone from every orifice.



Matt: We don't care- we know we jump on stage more than any band around. Unfortunately, not really high.

Dave: We get more football players in a pit per capita than any other hardcore scene. They've got the macho stick up their rectums and need to jack off in the huddle more.

MRR: Chris, I heard that you were a founding member of Menudo?

Chns: I'd like to forget about all that. I was trying to veer them into an Oi style, but they didn't want to change.

MRR: You guys do tend to glorify pornography in a song like "Porn Run." Are the Crustaceans still banned from Gilman?

Matt: Porn is a vice I have and I know it's wrong. But I know the difference between a person and a picture. Especially when I'm beating off to a woman who looks more like Fabio with shaved pubes. Gilman found our low-fi "Silence the Penis" release highly objectionable.

Dave: Matt is a sexual addict and has jacked off at least once a day for the last 2,142 days. He's the Cal Ripken, Jr. of perverts. Our song "Hobbit Pussy" really sealed the deal with Gilman, I mean Gilperson. That song was supposed to be a stupid story about the private parts of a D&D fantasy creature from Dungeons and Dragons. They didn't find it too amusing because the ozone layer is getting depleted, you know, and we're all going to die.

Chris: We changed the title to "Midget Penis" and "Bobbit's Genitalia" but they wouldn't change their mind. They're friends of Billy Barty you know.

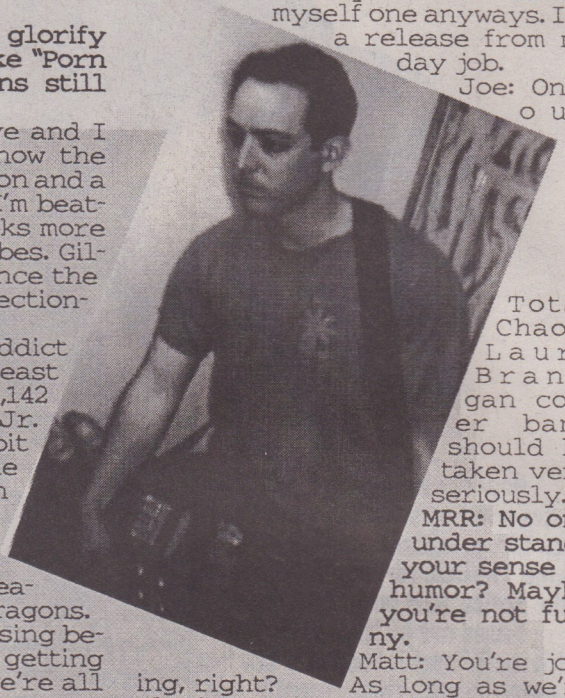
Matt: The thing that makes me mad Is that they kept blowing me off and wouldn't tell me exactly why we couldn't get a show there. Finally, after around 5 calls, they said someone found that song sexist, among many others, and had pinned our Iyrics on a bulletin board there. I wrote a letter to Hawk per his request justifying the Iyrics and never heard back. I don't meet the new weight requirements there anyways. But a lot of people have told me they find it funny and their band used to be banned too back in the eighties.

Joe: We've got good wholesome songs like "Fuck Bestiality" on that tape, which I thought they would like since they always bring their dogs to shows.

MRR: So you're writing for shock value as opposed to something you care about?

Matt: That's what we're all about. Being in the band for me is a fun experience and nothing revolutionary. If that makes me less punk, that's okay, I don't consider myself one anyways. It's a release from my day job.

Joe: Only our Total Chaos/ Laura Branigan cover band should be taken very seriously.



MRR: No one under stands your sense of humor? Maybe you're not funny.

Matt: You're joking, right? As long as we're playing it, it tends to be very humorous and demoralizing show.

Dave: We learned how to play a third chord recently, but we forgot the first one so we still got the same sound. We only play E and C.

Chris: We're a straight rock band. No jokes.

Joe: Us, Gilman. Fuck the argument. Matt, Dee Snider. Fuck the argument.

MRR: I saw you guys play at a party up in Davenport and a lot of the younger kids seemed to be into the Crustaceans.

Joe: They're our target audience. We like to corrupt kids early, during the gap between 8th and 9th grade.

Matt: Before they get a car and drive to other shows and realize we're the 78th best punk band in Santa Cruz.

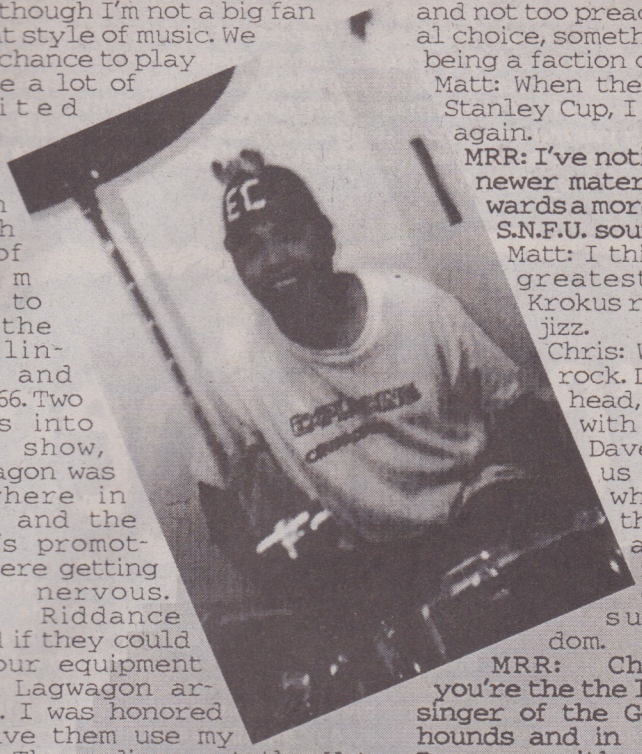
Dave: We're planting seeds of madness into 8th graders and cultivating a legion of crustaceans. At Mission Hill Jr. High, we were the second favorite band at recess after Nirvana.

MRR: What was the best show you played?

Chris: I like the ones where we have popping and locking contests by the deli bar.

Matt: I liked the Lagwagon show,

even though I'm not a big fan of that style of music. We got a chance to play before a lot of excited fans



even though 99% of them came to see the headliners and Fury 66. Two hours into the show, Lagwagon was no where in sight and the show's promoters were getting very nervous. Good Riddance asked if they could use our equipment until Lagwagon arrived. I was honored to have them use my stuff. The audience at the Vets Hall was great and everything worked out. Complete DIY effort.

MRR: Worst show?

Joe: This white power skinhead hit me in the face with his boot at a party. Then they smashed the glass out of an aquarium and all these live fish were flopping on the pit/carpet.

Dave: One of the skins pulled off his boot, did this little circle jerk lambada dance move, which is forbidden, and then proceeded to use it as a weapon.

Matt: It's going be part of a new TV show next season, "When Skinheads attack."

Chris: I think the Wharf to Wharf was our scariest show. We got stuck playing on a tiny bridge with 5000 joggers running straight towards us. The cops tried to make us move and were screaming at us that, "we're going to be trampled." and threatening to give us tickets for not moving. But they were scared and left us for dead. But we're still here- we'll never be killed by death!

MRR: What's the deal with Select soda?

Dave: It's a cheap gimmick.

Matt: Safeway, the evil un-PC corporation, surprised me by replying to a letter I addressed to them. I found the address on a soda can and had a moment of Zen. I wrote to Select Head quarters telling them how I wanted to baptize my first born in diet black cherry soda. They sent me a nice letter and a free T-shirt!

Chris: They're all Masons. I'm strictly a Pepsiholic.

MRR: Are you part of the Santa Cruz straight-edge scene?

Joe: Not really. We know most of the bands, and they're mostly cool and not too preachy. It's a personal choice, something I don't see as being a faction of punk.

Matt: When the Flyers lost the Stanley Cup, I started drinking again.

MRR: I've noticed some of your newer material is leaning towards a more slicker metallic S.N.F.U. sound.

Matt: I think Chi Pig is the greatest lyricist! But Krokus really is my cup of jizz.

Chris: We're going prog-rock. Dave is the metal-head, and wants to mate with James Heffield.

Dave: I still think of us as being somewhere in between the Dead Milk men and Slayer in the realm of suck-dom.

MRR: Chris, you're the the lead singer of the Gorehounds and in the Damones with Joe. And I saw Matt playing at Rock 'N Tacos with Headcheese. How do you maintain all these projects?

Chris: I don't sleep thanks to my crank habit. All the bands we're in volved with play different styles, whether it's punky pop, art-rock or speed metal. We also play different instruments in the other bands, so it's not like we're repeating ourselves.

Matt: Practice makes shitty.

Joe: The other bands are fun while the Crustaceans are all business.

MRR: What about the lack of venues here?

Joe: It's a maudlin situation (said in a Morriseyesque tone). It amazes me how many bands keep going on here.

Matt: But a lot of the quality bands such as the Swingin' Utters, the Champs, and TNT

move up to S.F. because there isn't much opportunity here. I envy the Easy Bay scene. The only main venue here is the Catalyst and that place is the Lucifuge. We only have an occasional vets hall show or party in town now.

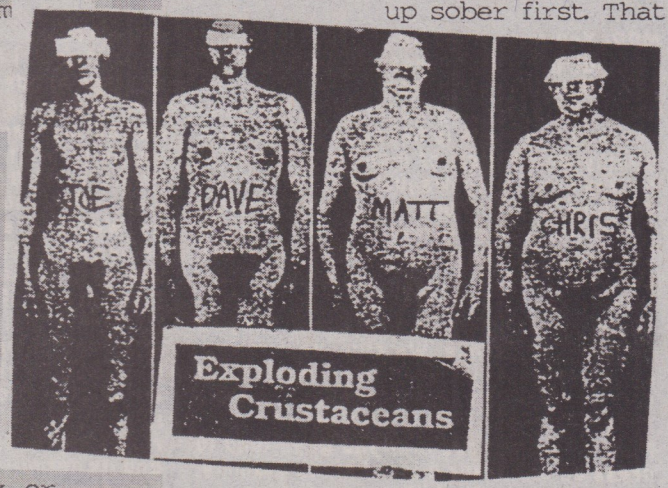
Joe: The veterans love us, we compare prostates during a highly erotic game of chess.

Dave: We hope to tour down to Southern California soon or at least make it to Los Banos. Maybe we can play Casa de Fruita?

MRR: I like the fact that you guys cover the entire Dwarves "Blood, Guts, and Pussy" album. Very P.C.! That stuff was cool back in '88!

Dave: We like to fuck shit up THEN get high.

Matt: Notice the emphasis on the word THEN. What Dave's trying to say is that we like to screw things up sober first. That



makes us far more psycho.

MRR: I believe the actual title is "Fuck Shit Up and Get High" and not even actually written by the Dwarves.

Matt: Yeah, I guess we fucked that up too. I like their song "Let's Get Pregnant" because it can apply to both sexes. They're saying "why don't we BOTH get pregnant," which is pure genius that most people can't comprehend. The Dwarves used to have liberty spiked pubes like we do!

Joe: Mine are shaped like that guy from Prodigy.

MRR: So aside from being pelted by tofu at future shows, what's in the future for the Crustaceans?

Chris: We've got a CD coming out that mixes in a lot of older stuff, plus a split 7" with Colin Hay and the Vegemyte Sandwitches.

Matt: KZSC is putting out a couple of our songs on a CD compilation in October. And Vivid Adult Films is putting a couple of our songs in their pornos- I mean independent releases.

The Exploding Crustaceans can be reached at PO Box 7456, Santa Cruz, CA. 95061. They have a lot of cool stickers and some really cheap tapes for sale.

The Dimestore Haloes are a young Boston based punk rock and roll band who are making a lot of waves in the scene these days. These guys are the real thing, with their '70s influenced garagey, glammy, rockabilly-tinged punk and their confrontational, political, outspoken manner. Their last two singles, on the California based Junk and Pelado labels, made everybody's playlists and insured them a place in the black twisted heart of every true punk rocker in America. Their manic live shows opening for the likes of Jeff Dahl, The Candy Snatchers, Furious George and the Blanks '77 have made them one of the most loved, and hated bands around. Now they've hooked up with VML Records to bring yvu the best, most dangerous punk rock n'roll CD/LP of 1997; "Thrill City Crime Control". I I got the lowdown from vocalist/guitarist Chaz and bassist Marcus.(guitarist Lorne and drummer Jimmy were unavailable for comment.) Text By Glenn Brando photos by Christiana P.

Dimestore Haloes

MRR: You guys seem to go for a confrontational attitude at most of your shows. Why abuse the audience?

Chaz: Because they deserve it. The reason we're all here is because we hate the apathy and elitism of mainstream music. So why come to shows just to stand around and look bored? Punk bands should challenge, not just entertain. All the bands in Boston go for this "fun", smiling onstage thing, and that's no different from arena rock or whatever. We don't smile much onstage, we don't ask them if they're having a good time. We stare them down, usually don't say much. Other bands don't want to play with us because we ruin their "Oi unity" vibe. It's all such bullshit.

MRR: Also I noticed that you guys tend to dress up and wear a lot of kinda glammy, punky, Elvis/rockabilly type clothing.....

Chaz: Most bands just wear t-shirts and show off their pumped up physiques when to me punk was always about the skinny, deviant loser that wouldn't take the bullies' shit anymore.

Marcus: We just wanna take this nowhere town and make it our kind of nowhere town by wearing what we want, playing music that's real and has something to say. It's about fucking style, music and attitude that's *real*. It's about not fitting in and not wanting to,not conforming to some standard which isn't what we are.

MRR: So how do you guys feel now that this whole "rock and roll" vibe is becoming the trend in punk, with all the garage bands, The Humpers, Electric Frankenstein....

Chaz: We're happy and totally feel vindicated to see people like those guys getting their due. We played with the Candy Snatchers and that was my favorite show we ever did. The audience got the point, knew the songs and I didn't have to berate them. They got into it, it was fun and we could loosen up a bit. I didn't have to throw anything at them or insult them. They were hip to it.

MRR: I know that you guys place a lot of emphasis on your lyrics.

Marcus: I think that Chaz and Lorne are the most gifted lyricists I've ever heard...We all pretty much think and experience the same types of shit... we all agree on the who, what and where and why this world is so fucked up.

Chaz: Again, I hate to keep comparing us to other bands but with most of them it's just beer and chicks and unity, and it makes my hemmorhoids flare up at the stupidity. We try to write about things that really twist up our guts inside--depression, hate--and turn it into a positve energy. We believe 100% in the healing power of the church of rock and roll. It's saved my life, kept my wrists away from the razorblade plenty of times. And if we can do that for just one kid then we've done our job. And I had good teachers as far as lyrics, I write 95% of the words, and my influences are Kerouac, Bukowski, Burroughs... it's street poetry. it's not to create some ridiculous image of drunken bad boyness and its definitely not to go on and on about how great our home town is and say "oi" as much as we can. I despise that boot boy shit. We renounce any and all connections we ever had to that scene.If that's your thing then fine, but we don't want anything to do with it anymore.

MRR: What about musical influences?

Chaz: Johnny Thunders, The Damned, T. Rex, Gene Vincent, The Standells, The Stones, Dead Boys, Cheap Trick, Eddie Cochran, The Who, New York Dolls, Stooges, Germs, Hollywood Brats, Hanoi Rocks, Sham 69, The Cramps, Social D., The Clash, Stiff Little Fingers.....

Marcus: Generation X, early Replacements.

MRR: Tell me the story of your new record on VML.

Chaz: We went to Chicago to record with Joey Vindictive producing. He did his homework by listening to the first Clash record and "Exile On Mainstreet" by the Stones for weeks before we went out there and I think he really captured the raw, sloppy energy we wanted. He gets really into the bands he works with and it was so much fun and such hard fucking work, I think I'll remember that week we were there for the rest of my pathetic life.

MRR: So what are your goals for the future of this band?

Chaz: With all due respect to today's punk bands, a lot of them are great but few have the songs, charisma and attitude to be legends and to be mentioned in the same breath as The Clash, The Stooges, Stiv Bators, etc. and when this band is gone I just want people to say that The Dimestore Haloes were as good....well, almost as good as the greats. From the '90s I think people should think of the Humpers, Electric Frankenstein, The Dragons, The Makers and The Dimestore Haloes as legends.

Okay! So with that humble little pronouncement you've got the scoop on these Haloes. Passionate, obnoxious, commited, boastful contenders for the '90s punk rock and roll throne. Go buy or steal their new LP/CD and their message will become clear. Punk Legends in the making or beautiful losers lost in the pages of history? Either one is probably O.K. with them, so.... you decide

THOSE UNKNOWN

Before parting ways with MRR a couple of years back, Jeff Bale frequently mentioned a number of Jersey bands in his monthly column, often Headache Records bands. Bruce Roehrs also used to drop the names of Jersey bands in his column at regular intervals. Then, within the last year or so, talk of the nation's most densely populated state just faded into the background, though most of the bands never broke apart or disappeared. The Bristles, the Wretched Ones, Niblick Henbane, Banner of Hope, the Blanks, Those Unknown, Adrenalin O.D., Surgeon General, and an assortment of other groups have been together for some time while new ones continue to sprout up consistently, like Dehumanized, Heidnick Stew, the Degenerics, and Squiggy. However, the number of shows put on has dwindled a bit, due by and large to the limited number of venues in the area.

Nevertheless, groups continue to play shows, release records and CDs, and hold together the semblance of a 'scene,' with or without the recognition of others throughout the country, almost in isolation from the rest of the nation. Like most Jersey bands, Those Unknown have existed for a number of years and released a good deal of material, though their attempts to reach beyond the state of New Jersey have been spurious.

Those Unknown, along with Broken Heroes, Niblick Henbane, the Wretched Ones, and a limited number of other bands created the beginnings of a street-punk scene in NJ, albeit a sometimes thug-like, belligerent scene. To date, since their start in '90, Those Unknown have released two 7"s on Headache (S/T & Going Strong), a 7" on Pogo Stick (Distribution), and a full-length CD on GMM Records. At times reverent, at times irreverent, they continue to plug along, screaming as always about life as workers and suckers in an industrial cesspool.

The following interview was conducted on a Thursday evening with singer/guitarist Bill, who, a day before payday, rolled a cigarette from the remnants of smoked butts as he answered mundane questions about playing in a punk band. Interview by Ben Wa.

MRR: The whole NJ scene was booming a couple of years ago and now it's kinda slumped over. It really fell at the wayside recently.

Bill: As far as the music we were playing, the oi and '77 stuff, we were the only bands around. We had the Blanks coming up, and the Wretched Ones, Headwound, Niblick, Oxblood, Templars. And don't forget about the Wussies. They were a really good band that played around Jersey a lot, even though they were from Connecticut.

MRR: Has anybody in Those Unknown played in other bands?

Bill: Yeah. I play in Niblick. Rich was with Brutally Familiar for a little time. We're both in the Deacons who just released a song on a Pelado Records comp, and has a 7" due out on Pogo Stick.

MRR: What do the members of the band do for a living?

Bill: Well, Ed's [guitar] a driver for some hospital equipment distributor. Araena's [bass] a waitress. Rich just hangs out, and me, I'm a signmaker. Neon and all that sort of thing.

MRR: So you're pretty busy. Is that why Those Unknown experiences booms and slumps? Why is there total action, then absolute inaction; energy then inertia? You'll put out a seven-inch, play a number of shows, then vanish for six months. Then you'll put out some material, play a few more shows and disappear again for six or eight months. Why is that?

Bill: We lose band members, man. We've been through many, many bassists, been through a couple of different guitar players, and teaching people those songs is difficult. Finding anybody that's interested in the stuff is difficult in itself. Then teaching one person after another the songs gets impossible. You have to sit down with them on a personal level and teach them song for song. When you've got twenty songs and you're teaching these people these things sometimes you find out that they're not too good. Then it gets rough. Then you move on. And when you do find a member that's decent—who agrees with your politics, enjoys the music—then they quit and go and do something else...

MRR: So every new member has to be walked through a bunch of songs, you teach them the chords, and then they shaft you by flaking out?

Bill: Exactly. That sums it up.

MRR: Why hasn't the band ever toured or anything like that?

Bill: Well, that's just our own lethargy.

MRR: What's the furthest state you've ever reached?

Bill: Furthest? I'd say Atlanta, Georgia. We went to Cincinnati, Ohio recently, too. Played in Boston. Those are the furthest states we've ever played.

MRR: Your second EP on Headache Records, the "Going Strong" EP, clearly ties Those Unknown to oi, to skinhead youth culture (there's an Andy Capp caricature resembling a skinhead on the sleeve), to violence and misogyny. What role, in your opinion, did the band play in the beginnings of a NJ oi scene, and what role does it play in that scene now? The band seems to have drifted off a ways.

Bill: Yeah. I think as a stripling you really don't come into contact with a lot of different things. So, how you're raised and what you perceive as a kid is much different than what you become as an adult. Though I have seen a lot of people turn into major scumbags, I'd like to think... Well, some people just never grow up. Growing up is a process where you start to see how certain things can effect the people around you, like women or workers or whoever.

MRR: So the current convictions of the band are...

Bill: ...are much different than they once were. They gradually evolved.

MRR: How can you trace that evolution? I know on the second EP you have the title song, "Going Strong," which

is all about fighting and drinking and that sort of thing. How do you feel about songs like that now?
Bill: Well, I wouldn't bludgeon somebody. I wouldn't beat somebody's head in because they just had something crass to say about me. The fighting in that song I'd like to think of a little bit differently. In songs like that, I'll still play them. Nowadays there aren't a lot of violent things I'd condone. And drinking, well, I'm a drunk. I'll admit that straight-up. But the fighting. I'd like to envision that as...as...
MRR: ...as a form of resistance?
Bill: Exactly.
MRR: As opposed to fighting someone on the street for no particular reason.
Bill: Yeah.
MRR: And what about the NJ oi scene? You were a pretty integral part of that. The band was there with Niblick, the Wretched Ones, and the others, including, as you said, some of the NYC bands. How much a part of that are you now? NYC specifically has a pretty violent scene.
Bill: Yeah, I don't dig any of that too much. I stay away from a lot of those shows. At almost every show we played when we were younger there was always a fight. Flying bottles. Cracked skulls. Like our own West Side Story kinda, with bands being like little gangs—-this one vs. that one vs. this one. And, honestly, it was fun at first. In our ignorance it was what we were into. You go out, smash somebody, get drunk, and you had a great night. Anymore it just sickens me. It really sickens me. I hate to see somebody get bludgeoned with a mug or get punched up because he was talking to the wrong person the wrong way. Its all stupid and I watch the stuff go on all the time. I mean I still frequent a lot of shows. Skindependence Day for one. Rough shit, man. But to answer the question, I don't agree with a lot of the stuff that goes on, and I think you can see that in the lyrics. We still play with a lot of those bands, and I've met a lot of good people through the bands, through the shows. But I don't want anything to do with the fighting because it's stupid. And, I think if there is changing to be done, that's the place to do it.
MRR: You think you can be successful at changing it?
Bill: Its the old cliche: if you've changed one person's mind it's all worth it. I think it's well worth the effort.
MRR: So, what do you think of all the bands swinging over from England, the early bands doing reunion tours since this new punk rock explosion.
Bill: I think they're cashing in. They're really cashing in. When I saw the Business I thought the whole thing was really putrid. A bunch of old men up there turning a buck from these kids, watching them fight each other. They had a two-thousand dollar guarantee for each fucking show. Varukers shows are like five a head at the door, and they're from England too.
MRR: The kids that do buy your records and attend your shows maintain that the band's leftward leanings are a recent development. But old songs like "No Rhyme, No Reason" and "Cries of a Nation" argue the opposite. Those are songs released on the first two EPs, and they're like ten degrees left of center.
Bill: Once again, when I was younger, going through the process of growing up, you see things. I saw my old man lose his job. So, in turn, he had to move and take our family--two brothers, my sister and mother--to a different place to make a living. A lot of people have it way harder. That's what that song "No Rhyme, No Reason" is all about. And you see a lot of things like that which change the way you look at the world. You see what a rough time some people are having. Then you see some people really turning a buck--like major corporations. And that just works on you until you ask yourself, "Why?" Then you get into looking into that question.
MRR: Then you can't help but swing one way or the other?
Bill: Exactly. You can't walk the line. And I'm definitely not digging capitalism. I think that's pretty clear.
MRR: Recently, when you did play in Ohio, you played a RASH (Red & Anarchist Skinheads) conference with The Strike from Minneapolis, and a soul band, The Adjusters, who sounds like James Brown with a political agenda. How was the show?
Bill: The show was good. Everybody was pretty nice. I like the people from RASH.
MRR: And RASH, they're not your

THOSE UNKNOWN

Before we made any sort of noise at the last show we played in some community center I bellowed, sort of light hearted but kinda seriously, "This is for the flag burners here, 'cause you guys rule." Nothing new but why should anyone, especially a punk or skin who know the meaning of alienation all to well, take offense to that? Of course, though, a friend off to our left told us to keep off the politics. Why? Well, apathy seems to be the cool way to think lately, at least among "street punk" bands. In fact, before such a shitty way of thinking pervaded the "scene" I noticed apathy's most influential proponent was an author who cornered the market on sub culture and dictated to us exactly what we, if we were skinheads, should wear, think, and do. His influence spread, not only to skins but many punks too, and has turned one of the greatest ways to channel disgust and anger at the fuckers responsible for systems of oppression into a microcosm of the structure those fuckers created. Now record labels, distros, bands, and even the kids listening to this shit are contenting themselves with a subculture that totally reflects the larger, miserable culture its a part of, save the "rebellious" fashion and music. Fuck that! Apathy is great when you don't know that your sister's been raped or a brother was killed over seas protecting U.S. interests or a nation's defense takes precedence over its people's welfare or that your country holds more prisoners than any other country in the world, even more than South Africa during apartheid. I can't imagine a nation that's "free" fitting this description. Nevertheless, our indifference allows such shit to go on while our music evolves into a mindless form of disco with a punk sound. And if "street punk is supposed to be A-political then ask yourselves why the 4 Skins wrote "Bread or Blood" or why the Blitz wrote "Propaganda" or why Sham 69 wrote "George Davies" or why the Business wrote "H-Bomb." If we are "working class kids" then resist the fuckers making your lives, and the lives of many others even more so, miserable. Take your heads out of the sand.

Richy Owens and Those Unknown
From their CD on GMM Records

stereotypical skinheads.
Bill: These people are a little different. They're anarchists, socialists, communists.
MRR: How comfortable was it playing with a mod band and a soul band? How did that all fit together?
Bill: It was very comfortable. Great. Politically, I believe we were all on the same level.
MRR: A bit of political cohesion that transcends styles of music?
Bill: Basically. Plus, I personally enjoy a lot of soul, and many other different types of music. It wasn't like pulling teeth to get us to play there. I looked forward to it.
MRR: The last couple of shows you played, one in Boston and one in New Hampshire, saw Those Unknown promoted on fliers as a 'left-wing Oi! band.' That sort of promotion seems bound to start trouble with nationalist, or so-called 'non-political' types. Particularly in Boston I heard some tension mounted with some flag-waving kids, though nothing broke out into violence. What diffused the tension?
Bill: Well, I don't think anybody physically detained or suppressed any troublemakers.
MRR: I mean I heard that like twenty skinhead kids stood at the foot of the stage heckling the band as you guys were setting up your gear.
Bill: I think a lot of kids expected us to come out with this like communist flag, waving it in the air and preaching all this textbook rhetoric. Instead, we were ourselves. We just explained what the songs were about and just played. The lyrics were straight-up, right in your face, and you know what they're about. I think the kids enjoyed it. At the end of the show, and in the middle, there was no heckling.
MRR: How do you feel about playing out of state, like in Boston, and then playing locally in Jersey or NYC?
Bill: Aaaaaaa. People around here I think are used to seeing us. You can play a place out. This is where we live. I know a lot of the people around here that go to the shows, most the people around here. And it makes sense that they get to know you and get used to you.
MRR: Is there anything that Jersey currently offers to punk or anything like that?
Bill: Dehumanized is a good band. Niblick's still playing. The Wretched Ones are still playing. Just because everybody gets older doesn't mean they lose their touch.
MRR: Why do most of the recordings on the CD and some of the EPs sound kinda like dirt, honestly: scratchy bad mixes? The stuff makes "Voice of a Generation" sound like a polished Petula Clark album.
Bill: Yeah, the recordings sound bad. Basically when we went into the studio we envisioned something different than we got. With the CD.,I played some tapes and stuff for the

engineer, samples of recordings that I liked. The guy was like, sure, no problem, it'll sound like that, and he really didn't listen to a fucking thing we said. That's why it came out the way it did. It just really sucked. I wasn't happy with it.
MRR: That CD was also released on Knock-Out Records in Germany. And you said you'd like to remix it.
Bill: Yeah. I really wanted to remix it, but as things go, I talked to Mark from GMM, our label, and I never heard anything. Then Rich gets this letter from a kid over there who says he's real happy to see that the record's been

released in Germany. They released it over there on vinyl before we had a chance to do anything. And we were never notified about the release over there, not yet at least.
MRR: Well, what are the short term plans for the band?
Bill: Whheeeew. Short term? Rich is leaving the band. Ed's moving to California. With any luck and good graces I'll be following him out there. But one of the integral members of the band is gone and nobody'll be able to replace him. Definitely not. But I'd really like to keep doing something with another drummer.
MRR: So, you'll patch things up out in California?
Bill: With any luck.
MRR: Well, what are the long term plans?
Bill: Long term? Schchchch. Let's deal with the short term first. I'd like to try and make it past the short term. But I'd like to tour. I'd like to go to Japan. Japan I hear is a real trip. Wow-wee. Ireland definitely. All over Europe. Just get out of this country. I think that'd make me feel much better.
MRR: Lastly, any nostalgic beer-guzzling, dope-smoking, bottle smashing, chaos-living stories to close with?
Bill: Anecdotes? The Hurricane in Georgia.
MRR: Yes, that was an Oi fest. Who played? The Anti-Heroes, Patriot, some ska bands...
Bill: Yeah. We never had a show so packed. A few people there said they even hitchhiked: one kid from Wisconsin and a couple of other people. Hurricane Felix comes along and knocks the power out at the club. The place was called the something Iguana. And we relocate across town, at another club, the Scrap Bar. A ska band plays and the MC guy goes, "Up next: Those Unknown," and then the lights go out in Georgia for the second fucking time. But the beer didn't. So, me and Rich hung out, we got real drunk, we got very drunk, and we went and just played in the hurricane. Thunder. Trees getting knocked down. Power cables down. The water was like halfway up our calves. Mother nature at her best, fucking us over once again.
MRR: And Atlanta's like a fifteen hour ride. Fuckin-aye. Well, are there any recordings coming out soon on GMM? That label also puts out stuff by Patriot, 17 Years, the Ducky Boys, and a few others. How's the label?
Bill: Mark treats us great. He hooks us up with a lot of cool stuff like t-shirts, and then the CDs. He's really willing to work with us and help us out with whatever we want as far as recording. We're going down soon to play some shows and record a new CD. We got a bunch of new songs to do, some good live stuff, and some old demo stuff that was never pressed. We're gonna put out a nice cover song, too.
MRR: What song?
Bill: Buy the CD, man.

At this time I clicked the recorder off and watched Bill hand-roll another cigarette from bits of tobacco in the myriad butts piled on various saucers and ashtrays. Then I said good night.

the Dirty Burds

Picture a delinquent girl gang somewhere beyond the Valley of the Dolls. They're called The Dirty Burds and they're ready to leap out of the go-go cage and into your arms. Three singles are already in the pipeline: two on Damaged Goods and one on the new garage punk label Mademoiselle. By the time I arrived at drummer Domi's apartment in Shoreditch, London (literally around the corner from Toe Rag Recording Studio) they were already liquored up and itching for a confrontation. Over a bottle of Jack Daniels The Dirty Burds more than lived up to their name. Interview by Graham Russell

The Dirty Burds are:

Tina: Singer. From Newcastle. "But I'm half Italian. So I'm an Italian-Geordie!". Used to play bass in the band Cat's Paw. Fun fact: the band calls her "Derricka Smalls" because they think she resembles Derrick Smalls from "This Is Spinal Tap".

Terry: Guitarist. Is American, from Indiana. Also sings in the band The Budget Girls. Used to sing in the band North 7 Super Slots with bassist Jackie. Is married to Owen Thomas from Cee Bee Beaumont. Fun fact: Her trademark at gigs is dropping her guitar pick mid-song and having to stop and pick it up.

Domi: Drummer. Is French, from Limoges. Also sings in the band The Sires. Used to be in The Turkey Necks. Go-go dances at Frat Shacks. Fun fact: Call her Dominique and she will punch you in the throat.

Jackie: Bassist. From North London. Used to be in the North 7 Super Slots with Terry. Go-go dances at Frat Shacks. Fun fact: Spent "six glorious months" in San Francisco, where she almost formed a band with kindred spirits Danielle and Tina from The Trash Women, but "we were too busy shopping".

MRR: Is it fair to say most of you are still learning your instruments?

Terry (TE): We're all highly professional!

MRR: You're all session musicians!

TE: We really know how to play but we think it's more fun if we pretend we don't.

(They explain how they spent a long time without a singer before acquiring Tina)

Tina (TA): They met me under really strange circumstances. I'd snogged two of Jackie's ex-boyfriends.

Jackie (J): John from The Count Backwurds, Trevor from Knave ...

TA: We had a drunken conversation and it all came out. She came up to me and I thought she was going to punch me and she asked me if I wanted to sing in her band. And I thought she wanted to kill me.

J: Well, *now* I want to kill her.

MRR: What made you think Tina would be a good addition to The Dirty Burds?

J: Just 'cause she looks good. We wanted the band to look good.

Domi (D): All dark hair.

J: No blondes. They're all fake! They've all got dark pussies!

(Shrieks of raucous female laughter)

MRR: But Jackie, you're an ex-blonde, though.

J: I'm an ex-blonde, but I still had a dark pussy. I didn't bleach that! You'd get scabs all over it. Sores.

TE: Would you?

J: Yeah, because you get scabs on your head. I'm an ex-blonde, so I know what it's like.

TA: I'm an ex-blonde, too. 'Fraid so. I used to have blonde spikey hair.

MRR: Jackie, you were a blonde during your Marilyn Monroe phase.

J: Oh stop! Stop now! That's it! Cut! We're not going to talk about that!

MRR: Then you went through your Bettie Page phase.

Jackie: Yeah, I went through that. Domi went through a Bettie Page phase, too.

TA: I just went through my punk phase and I'm still in it.

J: Then I went through my stripping-off-in public phase.

TA: Her lifting her skirt around her head phase. And then her scrapping on the floor phase.

J: My fighting on the floor with the "Stripping Housewife" phase.

("Stripping Housewife", one of their most killer tunes, is about a real-life female enemy of the band. They introduce it by chanting, "Shoulders back, tits out!")

MRR: I think I've finally figured out who the girl is in that song. She really is a stripper, right?

J: (Disdainful) Oh, she says she is. The fight happened at the nightclub Hipsters. She jumped me from behind. I just didn't want her near me and she was always trying to be pally-pally and I said, "No, go away. I can't stand the sight of you. You go dance over there and I'll stay here." And then she jumped me from behind and it was all very emberrassing. I was rolling around on the floor in my go-go outfit! I'm too old to be doing things like that. It's nothing to be proud of. We wrote that song with so much venom, with so much hate!

MRR: That line "Your boyfriend beat you up..." That's so vicious.

J: Yeah, but he does, though. And she's the only girl I don't care about getting beaten up, to be honest.

MRR: Has she been to any gigs yet and heard the song?

D: No, she hasn't. It's a shame because we really want her to hear it.

MRR: And who is the song "The Weasel's Lair" about?

D: All our songs are about someone!

TE: It's our friend Tim, who's a bit of a weasel. He does really have a shag carpet in his bedroom like the song says, and it's stained!

MRR: So you've all been inside this guy's bedroom?

J: Oh, yeah.

TE: A few times.

J: We've all had the weasel.

MRR: How does he feel about the song?

J: He pretends to be embarrassed, but he loves it. We've done a "Weasel Sandwich" with him. And do you know what he said to me? He thinks of Cornish pasties so he doesn't get a hard-on. Americans won't know what that is, a Cornish pastie.

MRR: They don't want to know. It's gross.

D: It's an English delicacy.

MRR: I love the song "Dirty Shame - Dirty Burds." (On which they snarl, "Now you realize you shouldn't mess with the best ... we're the dirty shame, we're The Dirty Burds!"). You always start each set with it and it's like your introductory theme song.

TE: It's like we're setting it straight right from the start.

MRR: Domi, tell me about your other band, The Sires.

D: We recorded a few weeks ago at Toe Rag. It's sounding really good. We're really pleased. That's coming out on an EP, on Twist again. (This will be the follow-up to their awesome 1996 debut EP "High And Mighty" on Twist Records) ***(Domi sometimes plays two sets with her two different bands on the same night, when The Dirty Burds have opened for The Sires)***

D: I don't like it much! It's a bit too much. These girls really tire me out! They get me all sweaty and curly.

(She's referring to how drumming unravels her immaculate beehive hairdo)

D: It's naturally curly and I have to iron it and when I'm drumming it turns into an Afro. I hate it!

TE: I don't ever want to headline again. You have to wait until the end of the night and you're really drunk by then. I want to play first, get it over with and get pissed.

TA: We just want to stay a support band forever.

MRR: Aim low. Aspire low.

TA: At least you don't have to put yourself out.

MRR: OK, so your first single is going to be coming out on Damaged Goods.

J: We couldn't decide on the photos for the cover, because we all wanted to look hot.

TA: And I ended up looking horrible!

J: In the end we just said, "Tina, whatever!". Three against one.

TA: They all look good, I look horrible. My mother saw the picture and said I look like John Lennon. It couldn't even be another female!

MRR: And you're going to be the first ever band on the new label Madameoiselle. How does that feel?

TE: It makes me feel like a virgin.

J: I'm surprised you can remember what that feels like.

MRR: When you were forming The Dirty Burds, what was the sound you were aiming for?

J: We said we wanted to sound like Don & The Good Times. They were a North West punk band and sounded like a sort of cross between The Wailers and The Sonics. But we ended up sounding like...

D: The Dirty Burds! It didn't work out.

J: We're too shit to sound like anything else.

MRR: Explain the significance of the spelling of "Burds."

J: It's from The Dirty Wurds. Not that we sound like The Dirty Wurds, but they looked good. They were a '60s garage band and they were fucking gorgeous, and why aren't there men like that now?

MRR: What's Owen like as a manager? *(Their manager is Owen from Cee Bee Beaumont. He's their Joe Meek/Phil Spector/Ike Turner figure)*

TE: He's an excellent manager. He's very professional. He makes sure we get paid. He tunes us up. He's a roadie-slash-manager slash-engineer-slash-producer.

TA: And then he has us all afterwards.

TE: He gets his cut in the end.

MRR: He gets his 20%. Terry, tell me about your other band, The Budget Girls.

TE: The other girl I do it with is Kristin and she's back in San Francisco, so we can't really do anything while she's over there. But our album is coming out soon. There was a whole fiasco with Planet Pimp, but it's coming out now on Damaged Goods. It's funny. It's a laugh.

MRR: The Budget Girls are actually backed by Cee Bee Beaumont?

TE: Yeah, but they call themselves The Morton Knights.

D: Same line up, but they play different instruments.

MRR: Jackie, tell me about your swingin' new pad. *(She's moved into her own Barbie Dreamhouse and had the rooms painted colours like turquoise, purple and orange)*

J: I want my house to look like a 1960s Playboy pad. I'm going to get Tina to be my bunny girl serving drinks.

MRR: It should look like the house in "Beyond The Valley of the Dolls."

TA: That's what we are. We're The Carrie Nations.

MRR: Yeah, but meaner. Nastier.

(I ask about their first major out-of-town gig, opening for the American soul-punk band The Make-Up in Brighton)

J: It was dire! It was a nightmare!

TA: I sang the wrong words to the wrong song.

TE: From there it was all downhill.

TA: Drumsticks were dropped on the floor ...

J: Terry dropped her guitar pick on the floor ...

MRR: *(In mock surprise)* What?! No!

TE: You wouldn't expect that from me, would you?

J: We couldn't get off stage fast enough.

D: We didn't even do the last song. We just left. The worst was we left my house at 10.00 in the morning and didn't even arrive in Brighton until 4pm!

MRR: What happened to all those missing hours?

TA: Don't ask. It was like the Bermuda Triangle. Brighton audiences are weird it was like they were Superglued to the floor.

J: They were frigid. Everyone in Brighton needs a good fuck.

MRR: You'll have to go back then.

TE: That's Jackie's mission now.

J: I was thinking I should have worn a shorter skirt and played on a higher stage.

(They start enthusing about how cute they think the singer of The Make-Up is)

J: Tina said she wanted him to club her over the head and drag her by the hair back to his cave.

TA: I did say that. He had that raw caveman quality. He was oozing sex.

MRR: The female bassist in that band is great.

J: She is so cool. And she looks fantastic.

D: And she really knows how to play bass.

J: She says that looking at me! "*She* knows how to play bass!"

MRR: A gig like that is good, though, because there'd be all these indie kids there who wouldn't normally see a garage band because it's so segregated here.

J: And they'll never want to see a garage punk band again after seeing us, if that's what they're like!

MRR: You've ruined it for everybody else.

(Domi takes a swig of Jack Daniels and grimaces. "I can't drink anymore. It's all coming back up." The girls suggest some questions they'd like me to ask)

TE: We know more than anyone else in the world about bras, boots and boys.

MRR: OK, we'll talk about bras.

J: Do you want to see it?

(Jackie flips up her blouse to reveal a serious white Wonderbra)

MRR: Underwired. Major support. It lifts and seperates.

D: Not that there's much to support! It's all padding.

TE: You can never get enough padding. And it's never in the right place. It's not properly distributed.

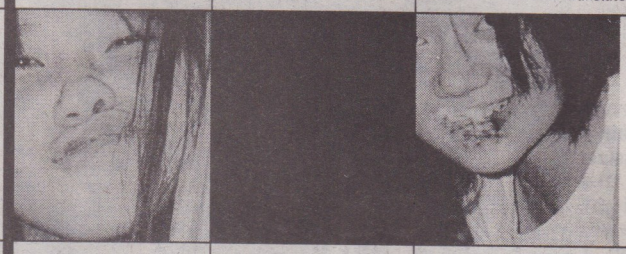
J: This is a good bra. You can only get them in America.

TA: Hey, maybe you'll get lots of free bras now.

For more information on The Dirty Burds write to Madameoiselle Records, 24 Portland Rise, London N4 2PP, England.

Piao Chong

Interview by Squeaky from the Stallions
Translated by Liang-Liang Tue



MRR: What is the name of your band? Why are you all leaving? We just started!
Shio-Bo: We gotta get some cigarettes.
MRR: Who are you?
Shio-Bo: We are Piao Chong.
MRR: Why Piao Chong ? (Piao Chong is Chinese for 'ladybug').
Shio-Bo: Because we used to be called 'Puker' but that sounded like the Chinese word 'Piao Ke' so people made fun of us and called us that.
MRR: What does that mean?
Shio-Bo: 'Piao-Ke' is someone who goes to a whorehouse. They are customers.
MRR: I see.
A Dau: 'Piao-Ke' sounds too great. That's why it changed to 'Piao Chong'.
Shio-Bo: Mei-Mei, and myself used to be in 'Piao-Ke', and we had two more members
MRR: What Happened?
Shio-Bo: Only Mei-Mei and I stayed. Then we got Wan-Ping and a new drummer.
MRR: How do you know each other?
Wan-Ping: We have known each other for a long time.
Shio-Bo: Wan-Ping was in 'Scrap Metal'
Wan-Ping: That was about two years ago.
MRR: Wait a minute what is your name (to Shio-Bo)?
Shio-Bo: I am Shio-Bo. I play bass.
MRR: How long have you been playing bass?
Shio-Bo: Three years.
MRR: Why bass?
Shio-Bo: I was a drummer. A friend gave me a bass. I found it very interesting to play bass. 'Piao-Ke' was looking for a bass player for a long time. I asked to be in the band - fool around. ... and I didn't know how to play it at the time.
MRR: At the time you were a novice?
Shio-Bo: Yes.
MRR: ... and now?
Shio-Bo: Better.
MRR: Anything else?
Shio-Bo: That's it.
MRR: How about you two (Mei-Mei and Wan-Ping)?
Mei-Mei: I am Mei-Mei.
MRR: Louder please!
Mei-Mei: I aaaammmm Meiii-Meiii, aaannnnd I siiiing aaand playyyy guitar. I started playing acoustic guitar when I was little. My brother played it, so I played it as well.

Because he was able to play it, I just had to do it, too.

MRR: What music did you listen to?

Mei-Mei: Michael Jackson.

MRR: Do you still like this type of music, and have you been to one of his concerts?

Mei-Mei: No!

MRR: What about you (to Wan-Ping)

Wan-Ping: I am Wan-Ping, and I play guitar, too.

MRR: Any particular reason for playing guitar?

Wan-Ping: Because I like rock'n'roll music.

MRR: What does rock'n'roll mean to you?

Wan-Ping: rock'n'roll is a 'representative noun'. It represents all the bands I like.

MRR: For example? Who are they? You see in the US, rock'n'roll used to mean to make love, a long time ago.

Wan-Ping: I dont consider rock'n'roll to stand for making love.

MRR: Why?

Wan-Ping: Because today, rock'n'roll means love for all.

MRR: What is your point on that Shio-Bo?

Shio-Bo: Are you asking me what rock'n'roll is? ... or do you ask me what my personal believe about rock'n'roll is?

MRR: I would like to find out what your idea of rock'n'roll is. If you asked me, I am Piao-Ke, and I don't give a shit.

Shio-Bo: Our understanding of rock'n'roll is just like your understanding of China. Is China the mainland China? or Taiwan? or Asia, or Chinese culture? It probably should be Chinese culture. rock'n'roll to me is very broad. All the rock bands who emerged after the '60s to me are somewhat associated with rock'n'roll, such as the Rolling Stones. It includes the people, lifestyles, bands, and music. To me that is all rock'n'roll. We do not have a label, i.e. we do not distinhuish between different rock'n'roll, and call some rock'n'roll, and some not!

MRR: So to you everything is rock'n'roll? What influences do you have?

Shio-Bo: What? Our influences to form this band? What?

MRR: In the US, if I asked a band about their influences, this would be a boring question, because everybody can listen to all this crap. So influences mean, you sound somewhat similar to your influences.

Shio-Bo: I believe our music does not come from other bands. Our music stands on its own.

MRR: Well, it does not so much have to be another band. It can be things (influences) in daily life.

Shio-Bo: I don't know.

MRR: So is this question a waste of time?

Shio-Bo: Yes. I have passed the age of boredom. I am out of school long ago.

MRR: Why did you form the band in the first place?

Shio-Bo: It is our interest. We like music. We like the sound of guitars. We have regular jobs. We go to work and come home, because we need to make a living. However, in our spare time, we like to play music. It's our life.

MRR: Your music is very special for Taiwan. Why are there only two bands here that I like?

Shio-Bo: The major reason in Taiwan is the military. Before the age of 18, a lot of boys like to play in bands and have fun. Then the military drafts them. Two years later, they totally changed. There's a lot of pressure to make a living, and also pressure from society to raise a family.

MRR: No wonder that there are many girl bands!

Shio-Bo: Well, the environment and culture in Taiwan seems to be definitely different compared to your country, the US.

MRR: Did you wish there were more punk rock bands?

Shio-Bo: Yes, of course.

MRR: What if you influenced some of the kids to jump on the bandwagon?

Shio-Bo: Influence kids? I don't think that's cool, and I don't think I can nor do I want to do it. For example, I know a friend who listens to Taiwanese pop music. I gave her some tapes of our band. She said that it's too noisy. So it's very hard to influence people.

MRR: Is it just because it is difficult, that you don't want to do it?

Shio-Bo: I tried, and I didnt succeed.

MRR: Do you think all my questions are boring?

Mei-Mei: I don't know?

Shio-Bo: Would you like to express your view here (to Mai-Mei)?

Mei-Mei: I think you can't force people to like or dislike a certain kind of music. If somebody listens to it, and they like it, cool; if they don't, then they don't. Period.

MRR: Do you read punk rock magazines?

Shio-Bo: I do sometimes. But, hey, they are all in English.

MRR: Is that an obstacle? Japanese are very good at imitating the US punk rock culture, and at picking up punk rock stuff from magazines. They know more about it than I do.

Shio-Bo: Don't feel too bad about the fact that Japanese people know more about punk rock than you do!

MRR: There are so many magazines and fanzines out there. What do you read here?

Shio-Bo: We don't really have the opportunity here to buy all this stuff. Pretty much the only foreign punk rock magazine is Maximum Rock N Roll, and that's going for fucking $6 US, which is expensive in comparison to what we earn.

MRR: It seems that the future of punk rock in Taiwan is not too bright, partly because it is very hard to access fanzines and other kind of information, especially for an affordable price.

Watch for Piao Chong's U.S. tour in October. Write them c/o David Wilentz, 162 Hoping East Road Sec 1, Taipei 10610, Taiwan, R.O.C.

MRR: Start by introducing yourselves and talk about what you do, what you play and where you grew up.
Jack: I play guitar and sing. I was born in San Francisco and grew up in Arizona.
Brandon: I play the drums and I grew up in the Bay Area. San Jose to San Francisco and places in between.
James: I play bass I was born in Sacramento but my pops was in the Air Force so I moved around. I spent a lot of time in Virginia and also lived in England for a while.
MRR: How long has the band been together?
Jack: Its been about a year and a half.
James: I've been with these guys for about a year now.
Brandon: James is our second bass player.
MRR: Lets talk about your first release, Shooting Blanks E.P.
Jack: Its on Chapter 11 records. Four of the first songs we ever wrote.
Brandon: We recorded those songs and some others in September of 96. It came out in April of 97 — what's that? Seven months.
James: We don't play those songs too much anymore.
MRR: How about "Do or Die." That's a pretty hot song. You guys still like that?
James: We haven't played that song in a while.
Jack: I don't know, we might have to learn it again.
MRR: That's a good song.
Brandon: Its pretty funny because the songs we get sick of and ditch, people always say "What happened to that song?". We like to try and change the set as much as possible to keep it interesting.
MRR: Do you guys think you are going in a different direction from when you started?
Jack: I think we're just getting better. When we started we just made up some songs, got a set together and started playing. Now there's a lot more going into writing the songs. I think it's just a natural progression. You can hear it in the first two records.
Brandon: Especially the lyrics. That's the toughest part for us.
MRR: I can definitely hear some street punk/oi influences in your music.
Brandon: That's pretty much what I listen to and the stuff you listen to seems to sneak into the music you are playing.
Jack: We just write the songs and what they sound like they sound like.
MRR: Any local bands that stand out to you guys?
Jack: The Reducers, The Workin Stiffs'
Brandon: The Swingin' Utters.
MRR: That's very fine stuff for sure. How about some of the old English bands. Any of them come to mind as favorites?
Jack: The Toy Dolls are a big influence.
Brandon: The Clash. They were fucking amazing. They wrote the best songs.
MRR: Are there any politics leaking into your songs? Or are they more about personal things going on?
Jack: We're not too political. Most of our songs are about people we know and things that have happened.
MRR: You mention the Clash. They were all about politics. Was that just because of their time or....?
James: I lived in England when the Clash were happening and England at that time was really down in the dumps economically. The National Front was strong. There was a lot of skins. They really didn't care for Americans too much. There was a lot of turmoil because England was a first rate power and just 40 years later they found themselves down in the dumps.
MRR: What about the skinhead scene in San Francisco. It seems as if we are lucky in that the skinhead scene is a healthy one with a lot of open minds?
James: Everybody seems to get along pretty well.
Brandon: There are still some problems. I went to see the Anti-Heroes and they didn't even get to play because of some fight that ruined the show for everyone. If a fight really has to happen, fine, but they should have done it outside so the bands could have played.
MRR: Let's talk about the 7" on T.K.O. records.
Jack: It is a new label out of S.F. Mark approached us to do the first release. We recorded the songs, had it mastered, and it went to get pressed two days later with artwork.
Brandon: As far as the songs on the record I'm really happy with them. They reflect what we are doing now whereas the .first record was just four songs thrown together to make a record. I like every song on this record.
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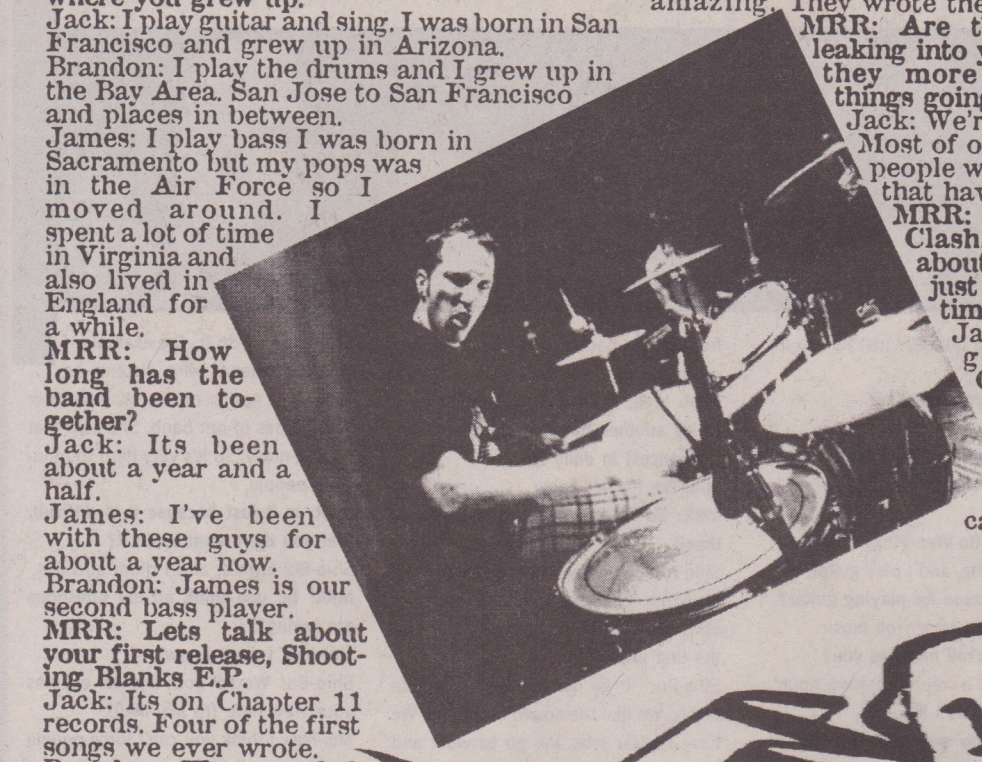

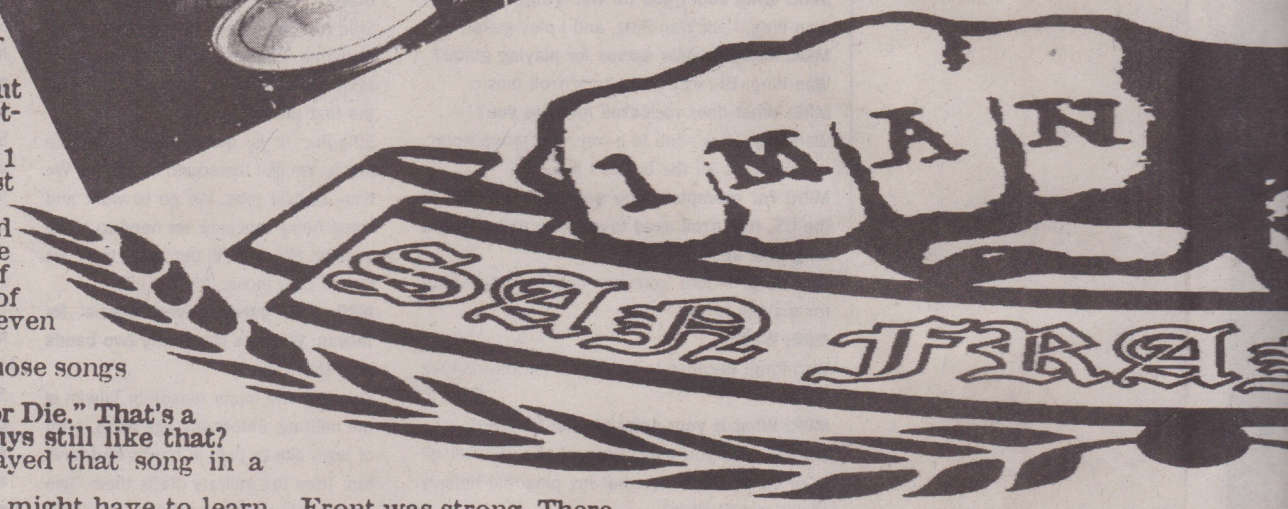

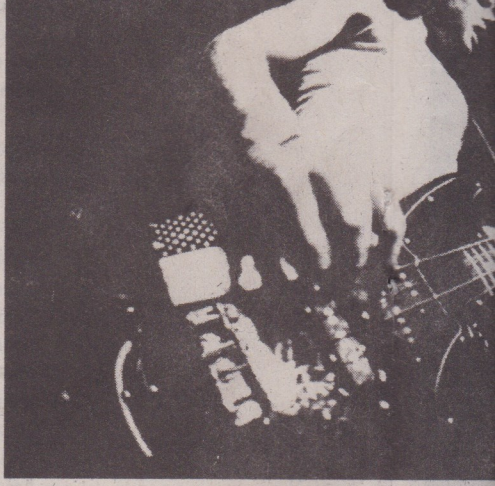

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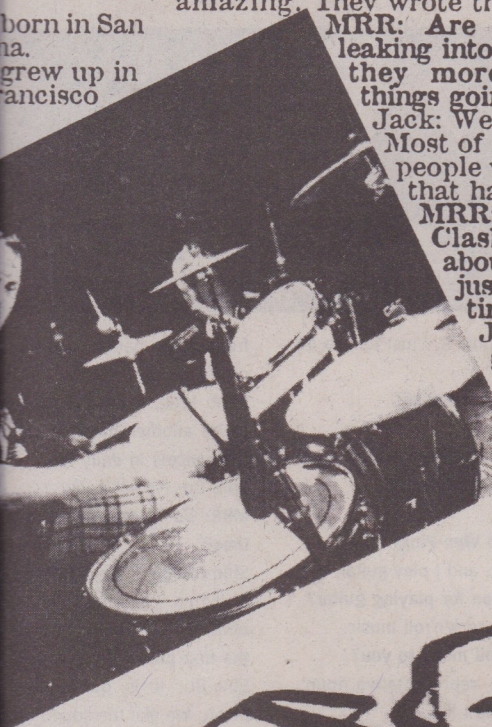

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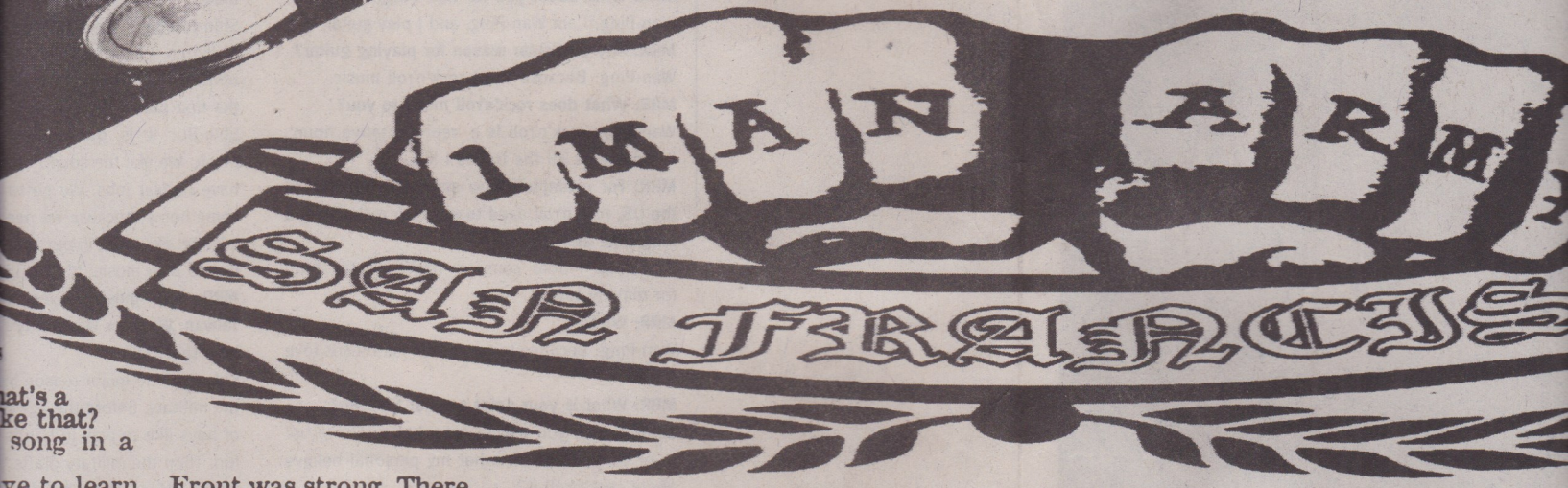
Brandon: First of all we aren't playing music to make money, it's something we do because we like playing music. When there is money being made off of your band I think you are entitled to a fair share of it. That song is about a night we played where money was made off of us and we felt we got screwed. The promoter was just a middle man. He didn't do anything besides make a few phone calls. But the whole city isn't like that, there's just a few bad apples.
James: That whole thing was bullshit.
MRR: You guys are playing with the U.S. Bombs again in a few days that should be a good time.



Jack: I love those fucking guys
Brandon: They are such a strong band. Chip is the best drummer around without question. Those guys are good people.
James: They are true showmen. No matter

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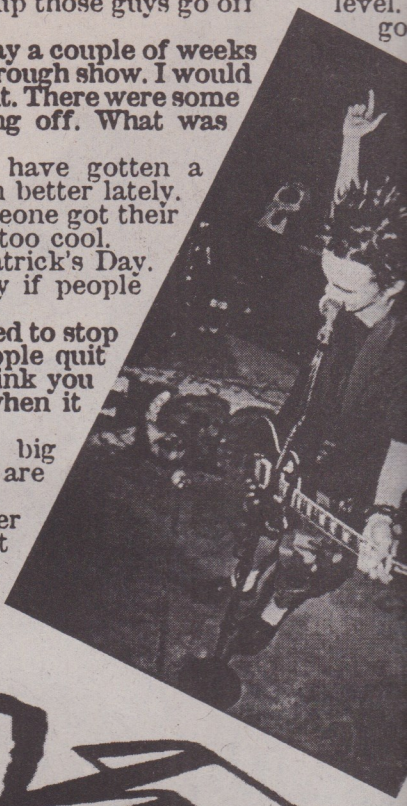
James: That whole thing was bullshit.
MRR: You guys are playing with the U.S. Bombs again in a few days that should be a good time.
how many people show up those guys go off every time they play.
MRR: I saw you guys play a couple of weeks ago and man, that was a rough show. I would go nowhere near the front. There were some giant fucking guys going off. What was that all about?
Brandon: Some shows have gotten a little hectic but it's been better lately.
Jack: That last one someone got their arm broken. That's not too cool.
James: That was St. Patrick's Day. Its not St. Patrick's day if people aren't fighting.
MRR: I know D.O.A. used to stop the show and make people quit fighting do you guys think you should stop the show when it gets out of hand?
Brandon: D.O.A. were big guys. Of course people are going to listen to them.
James: I've seen Roger from Agnostic Front stop mayhem before.



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Brandon: They are such a strong band. Chip is the best drummer around without question. Those guys are good people.
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how many people show up those guys go off every time they play.

MRR: I saw you guys play a couple of weeks ago and man, that was a rough show. I would go nowhere near the front. There were some giant fucking guys going off. What was that all about?

Brandon: Some shows have gotten a little hectic but it's been better lately.

Jack: That last one someone got their arm broken. That's not too cool.

James: That was St. Patrick's Day. Its not St. Patrick's day if people aren't fighting.

MRR: I know D.O.A. used to stop the show and make people quit fighting do you guys think you should stop the show when it gets out of hand?

Brandon: D.O.A. were big guys. Of course people are going to listen to them.

James: I've seen Roger from Agnostic Front stop mayhem before.

level. It must be hard to keep writing good songs for so many years.

MRR: I know there is a connection with punk rock and skateboarding. Duane Peters from the U.S. Bombs is considered one of the best, Lohrman and Witmer from the Stitches are skaters. I know you guys were interviewed in Thrasher magazine. Do all you guys ride skateboards?

James: I skate whenever I have time. I always find time though.

Brandon: I grew up skating and try to as much as possible. Our good friend Chris has a ramp across the bay so we try to go there as much as possible.

Jack: I ride my longboard to work if that qualifies as skating. I go to Chris' once in a while.

MRR: What's going on with the lyrics on your latest 7"?

Jack: Most of these lyrics are stories about people I know. I found a picture of my great grandpa with Al Capone and that's where I got "Bootlegger's Son." They're definitely more thought out than our first record. I lived on a boat in a parking lot for a while and that's what "They'll Never Call It Quits" is all about. We worked on this boat so we could put it in the water but it never happened.

MRR: How about covers? You guys always seem to do some good covers.

Jack: We try and throw a new cover into the set every couple of shows.

Brandon: I like having a cover in the set. I always have. But it is good to keep changing whatever covers you do.

James: We ran "We're Not Criminals" by Stars And Stripes into the ground.

Brandon: We played "Razors In The Night" by Blitz, "Poseur" by Combat 84.

Jack: We played "Gotta Get Away" by Stiff Little Fingers and Duane from the Bombs came up and sang it. That was really cool.

James: We played a Rose Tattoo song.

MRR: What's in the future for One Man Army?

Jack: We want to keep playing and want to do some touring. We really need to start touring. I'd like to fatten up our sound a little. Add another guitar maybe.

Brandon: We're going to work on a full length LP and try to have it out by September or October..

MRR: Any last words?

Brandon: Thanks to all the people who come and see us play, buy our records and support our band.

James: Thanks to Mark at T. K.O. and Ian at Chapter Eleven.

One Man Army—P.O. Box 27901, San Francisco, CA. 94127. Interview by Bruce Roehrs

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boiling MAN

At a Vegan Bar-bque circa summer '96, I saw the beginning of Boiling Man. It was their first show and they only played three songs, which they claim they completely fucked up. I was in the process of power-drinking during their set so I don't remember much of that show, but since then I have seen them countless times in New Haven playing punk and hardcore shows. From all ages Tune Inn shows to pint marathons at Cafe Nine, I have enjoyed Boiling Man's loud, fast and heavy crunch mixed with a positive message. They tour around on weekends throughout the northeast all the time. So check 'em out. **Keith Cotlier**

MRR: First off, every one say your name and what interment you play so when I play this tape back I know who's talking.
Jay: Guitar.
Todd: I sing.
Barry: I play bass.
Gary: Guitar.
Tarn: I play scrabble and drums.

MRR: How did Boiling Man begin?
Tarn: Me, Todd and Gary had been trying to get a band together for a long time. We talked and talked about it, then one day we found these two jokers (Barry and Jay) and we did it.
Todd: We originally were trying to put together a joke band.
Tarn: Yeah.
Todd: A parody band, making fun of everything we could possibly think of.
Tarn: We were going to write straightedge songs like "I Like Beer Except for Him."

MRR: What were you going to call that band?
Todd: Oh... there were too many stupid names.
Gary: Palindrome or C-ment Enema.
Todd: Syndrome - all this dumb shit.
Barry: Three of us were involved in Idiot (an improvisational noise band).
Todd: Yeah, that's also how we started playing together. Also, Barry's apartment on Chapel Street helped.
Barry: I wouldn't have been in the band if I didn't have a place to practice.

MRR: Which is better, Trix or Fruity Pebbles?
Jay: Neither.
Todd: I've gotta say Fuity Pebbles, because Trix carves up the inside of my mouth.
Tarn: That's exactly what I was gonna say.
Todd: Those Trix are really hard.
Barry: Fruity Pebbles because they taste really good when they get soggy.
Gary: The choice between those would be Fruity Pebbles, but I really prefer Downy Flake Blueberry waffles.
Barry: That wasn't one of the fucking choices!!!!
Todd: Downy Flake??? damn, you're old.

MRR: Isn't that some food from like W.W.II or something?
Todd: Nobody eats Downy Flake anymore.
Tarn: I thought that was soap. As a band, we say Fruity Pebbles.

MRR: When did you officially start Boiling Man?
Barry: We started June 1996.
Todd: Then we decided this wasn't going to be a joke band, I started writing more serious lyrics.
Gary: From day one we worked well together and after we wrote our first song we knew we going to be more serious.
Barry: There are still some spoof songs like "Rock Star" and the intro to "As Real As It Gets", which is making fun of tough guy hardcore bands.

MRR: What shows have been memorable since the beginning? And what's your preferred setting for a show?
Todd: I like playing in strip bars. That's all we play, ever, are strip bars.
Gary: I like Barmitzvas, weddings-
Tarn: ...and polkas.
Todd: We played with Hatebreed and I didn't think their crowd would go for us at all. It was a mostly tough-guy hardcore bill and it turned out people got into it. Which gives me hope - maybe these kids are actually listening to hardcore rather than metal. We really don't fit in on a bill like that.

MRR: What was your best show so far?
Gary: I think our best show was when we got to open up for The Business. That was great. They are one my favorite bands. To see them was great, but to get to play with them was even better.
Barry: My favorite was going down to Pittsburgh to play. We played with Human Investment, which is Dave's (from Aus Rotten) new band.
Tarn: And Doomsday Parade played.
Todd: It was a benefit for the Rotten Propaganda zine. We said fuck it, let's go out there for the weekend and we had a blast.
Barry: I like to play Cafe Nine, it's a cool small bar.

(One of the apartment dwellers who lives with Barry, where this interview is taking place, walks into the room.)
Barry: Chris Deviter...what do you have to say?

MRR: Yeah, what do you think of Boiling Man?
Chris: They're all right.

MRR: Come on, this is for posterity!!!
Tarn: He's been listening to GBH all day, that's all he has to say.

MRR: How would you categorize Boiling Man.
Chris: Filth for the East Coast.
Todd: Aw no.

MRR: Do you listen to a lot of Filth?
Todd: No.

MRR: No?
Todd: Just kidding.Yeah, it is a band I listen to. I don't know about anyone else.
Tarn: Yeah, me too.

MRR: How would you describe the New Haven punk scene?
Gary: It's got potential.
Tarn: It goes in waves. Right now it's kind of on an upswing— there are more local punk bands starting up and playing shows together. About a year and a half/two years ago the scene was a little dry, after the Pist and Brutally Familiar broke up (two Connecticut bands you better know - Keith). Now this is the next wave.
Barry: It's a very incestuous scene.
Todd: We all share our members.
Tarn: Musical chairs; musical band members.
Barry: All the bands share each other.

MRR: What pisses you off about this scene?
Todd: A lot of people sit around and complain how bad the music scene sucks and how there's never anything to do. And these people really don't do anything to change it.

MRR: They don't look for anything.
Tarn: And they don't appreciate what they do have because, when you really look at it, New Haven is not such a bad place. There are places where you don't have access to any bands, records, or zines.
Todd: For instance, there is this kid who lives in Deep River Connecticut, where the fuck is that, he comes to all of our shows, y'know, rather than sitting at home and bitching , "Damn, there's no scene in Deep River." It just involves a little traveling.
Gary: The perfect example of scene appreciation is the Anthrax club. People used to talk shit about the Anthrax when it was open. Now that it closed you have younger kids saying how great it must have been.
Todd: The same thing is happening with the Tune Inn now, people bitch about it and bitch about it. But the minute it's gone everyone's going to be like, damn.

MRR: They will.
Gary: It will be their "back in the day".
Todd: It's just like anywhere. You have a lot of people talkin about how everything was so much better "back in the day." Fuckin' "Back in the Day!" Y'know back in '86. Shit, things are going to change which we can't control so why bitch about what we have now? Just try and make it good and stand up for what it is now.

MRR: Any last thoughts?
Tarn: Yeah... we've all got to, like, smash the state.
Barry: Break bottles.
Todd: The biggest reason for being in this band and saying what I have to say, I say it every time we are on stage; it's about having fun. Were having fun, you should be having fun. Most bands take things way too seriously. It's good to take a lot of issues seriously and get your message out there and in the process have fun, kick up the dirt, dance, take our tape home and listen to it, whatever.
Gary: Let out some aggression. The world's coming down on you twenty four hours a day, when Friday night comes around you should just let it all out. The band is raging, you can rage.

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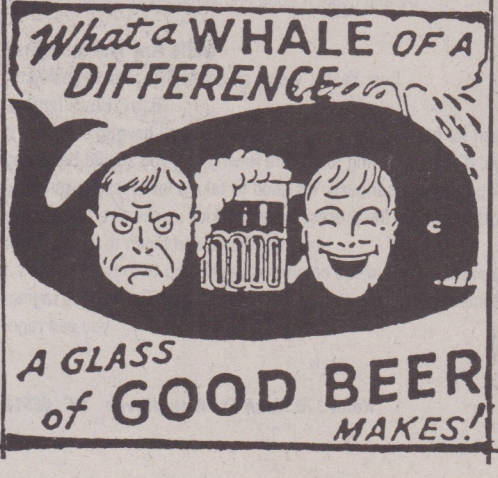
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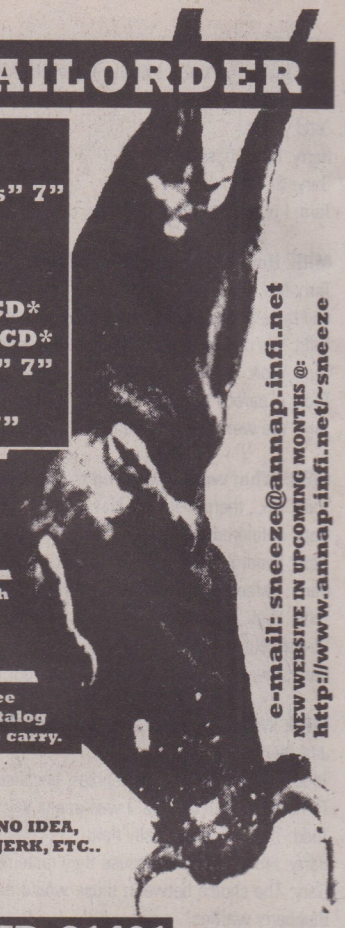

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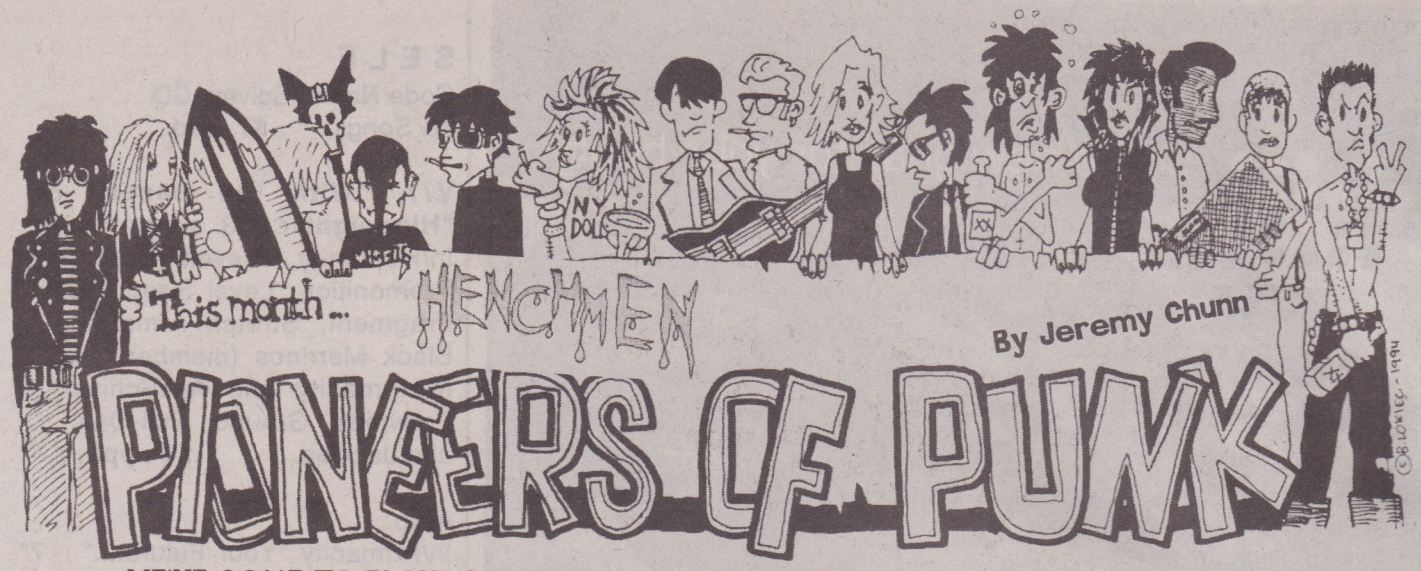

WE'VE COME TO PLAY... SO WHAT

Fourteen years ago I played bass in The Henchmen from March 1983 to about November the same year. It wasn't a big career or anything, but it was an excellent introduction to rock. And my bass rig was hardly substantial - a 100-watt Holden guitar amp through a quadbox with Philips speakers in it - but at the time, when I was 18 and playing in The Henchmen, it sounded like a skyscraper plugged into Jupiter's power grid.

I initially tried out for the band on guitar, seeing as how they were looking for a rhythm player to "fill out the sound". I scurried down to Harlequin studios where they were finishing the 12" of "Do The Maelstrom" and was warmed by their nihilistic apathetic belligerent welcome. Tony Collins and Norm Dillinger were scowling, brooding, rock Neanderthals who had immersed their lives in the pursuit of rock. I was impressed. They were real. I wanted in.

I knew they were the legendary Dum Dum Boys and I'd even bought the "Let There Be Noise" album from them as they sat looking pissed off in a bus shelter on Queen Street. They were selling the record from a box as it played from a small cassette deck.

They'd financed that album themselves and, when faced with the dilemma of distribution, had decided to peddle the release like street hustlers. "Hey, you wanna buy of the heavy shit?"

No one ever does that nowadays. No one else ever did it then. The Dum Dum Boys did it because they believed in their product. "Let There Be Noise" is a great album, even though the copy I have is the white-cover version with the spelling mistake in the track list ("Sometime To Say" instead of "Something To Say") rather than the black-cover version. It's a killer album. It is absolutely raw. It is primal. It was made by animals.

The rhythm guitar idea was quickly dropped, before we even tried it out, and I soon drove out to Tony's place in Massey to our first rehearsal in his bedroom. He was living with Robyn, who was apparently the band's manager, and her young son.

Norm was playing 'the screamer' at the time - a semi-acoustic with a pick-up missing that would feedback uncontrollably. This went into a Gunn amp and cabinet. After I'd got the songs down we moved into Progressive Studios on Anzac Parade and rehearsed there every weekend. By this time Norm had upgraded to a Marshall 100-watt PA amp through a Marshall quad. He'd also taken on a solid-body electric and was using a big old Morley wah-wah. He played loud. I've heard louder since, but amps are more accessible now. Norm was getting the original 'heavy metal' sound of the late '60s by simply overworking a master-volume amp and getting a lot of the distortion from the cabinet rather than the amp. To get this effect he had to drive the amp as hard as hell. Marshalls were pretty rare and really expensive in those days and Norm had to shell out $1600

for his head, which, strictly speaking, wasn't even a guitar head - it was a public address system.

Billy was on the drums. I think he might've been a year older than me, but I know Norm and Tony were both 22 at the time. Billy and I were always the outsiders.

If we hadn't had the music in common we would've hated each other's guts and they would never had tolerated me in the band. I was the son of a doctor and I think Tony always remembered this. But the all-consuming passion for rock kept us pretty tight. The Who, The Stooges, The MC5, Ramones, Dead Boys, New York Dolls, early Alice Cooper, The Damned - these bands were our diet, they set us apart from the squares and the insulting synthesiser music which had made the '80s completely fucked. The extra band they switched me on to was, of course, Radio Birdman.

The Henchmen were purists in the sense that they listened to great music, but they were plagiarists in that they ripped off some stuff without mercy or shame. "Bitch Goddess" was originally called "Together In The Darkness" and its simple but effective chord progression is lifted directly from the MC5 song "Come Together" off "Kick Out The Jams" LP. The line "Together in the darkness" even gets an airing on all three songs. The verse of "Cadaver Eyes" is straight out of "I'm Sick Of You" from the Stooges never-released fourth album. This song came back to Auckland from Sydney where I'd picked up a copy of the "Sick Of You" album. Hell, they even ripped themselves off, taking "Condemned" from "We've Come To Play" and turning it into "Bridge Of Light" on the "Reptiles At Dawn" album.

Also, during the Sydney holiday where I bought that record, I took a box of "Do The Maelstrom" singles to Phantom Records, whose proprietor has close ties with Rob Younger - ex-Radio Birdman singer. He showed a copy of the single to Younger saying, "Hey, isn't it great that this band in New Zealand have dedicated a record to Birdman?" To which Younger uttered, acknowledging the Birdman logo on the cover, "we could sue them" and "blah blah blah." So I got drunk at a New Christs' gig, wriggled my way back stage and confronted Younger, who said the words, "We could sue you" and lots of "Blah blah blah."

Nine years later I auditioned for the guitar spot in the New Christs. They asked me back a second time, but I failed.

But, like, what the fuck am I whingeing about? Because when they wrote a good song - Norm and Tony - they wrote some absolutely filthy stuff. And Norm's guitar playing was just so hamfisted and relentless. The guy drove his Morley into the floor as his eyebrows just got lower and lower and the Marshall screamed its guts out. And all the time he never hardly moved, except for the night he smashed my Ibanez Firebird copy at a primary school hall in Avondale - he moved a bit that night - but otherwise it just wasn't his style. He was only there to play. There was never any pretension about Norm. To play that fucking guitar super hard was the only thing he was sent to earth to do - and he did it.

As far as gigs go, well, I don't remember ever packing anywhere out - except maybe that aluminium garage in Pakuranga where we got paid a bottle of Jim Beam. Tony cut his guts with a piece of window glass and my Gretsch Rock Jet got ripped off - along with my brother's Orange bass amplifier. That gig was good. And so was the one where that huge skinhead got Billy's floor tom smack in his face. We all shat ourselves afterwards, waiting for a beating - but it never came. Then there was some other primary school hall where the cops turned up with their batons and lined up on one side of the room. Or the night the noise police stopped us finishing our gig at some soccer club in... Northcote? What the fuck were we doing there? I guess they were all the highlights, because I can certainly remember the Wednesdays at buck-a-head nights at Mainstreet when we'd play in front of fuck all.

Recording the album was good fun too. Well actually... no it wasn't. I was as nervous as hell and played like crap. It took two days and cost $600. Once again it was totally self-financed, except for me. I didn't put any money in, and I don't think Billy did either. But the deal was that, well, if you're not going to put any in, then you're not going to get any back when we sell them all. I guess that's like playing on the share market, that's the only thing I can equate it to.

Strangely, one of the memories that sticks in my head most is hearing Tony introduce "Loose" (I think) at one of those fucked nights at Mainstreet. He told everyone that "this song is 14 years old." For an 18-year-old, that really put the work of The Stooges into perspective - I was four when it was written. Now here I am 14 years later thinking about it. So what.

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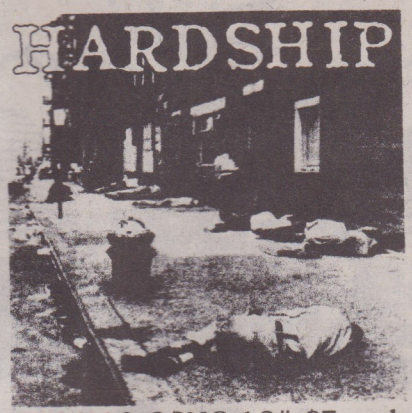

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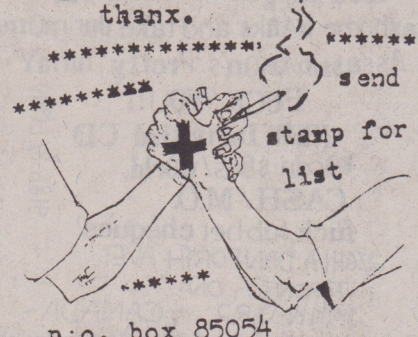

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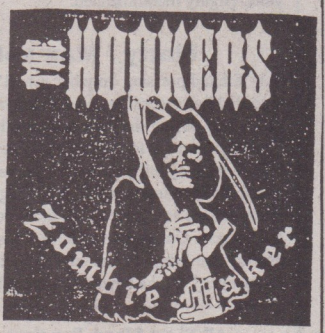

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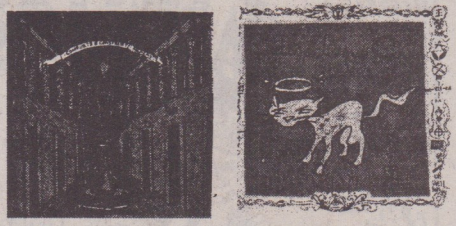

Ringwurm / Betty's Love Child split 7in.

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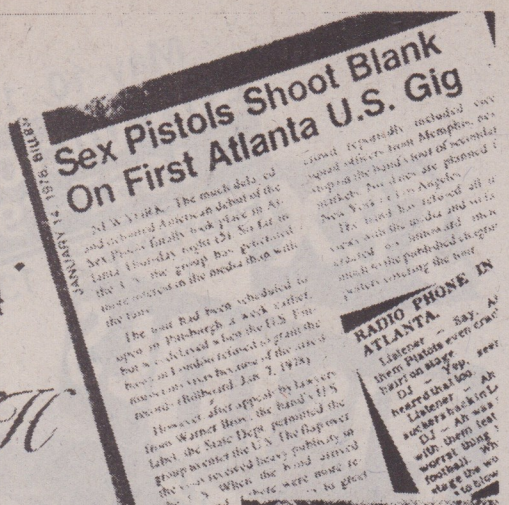
OLD NOISE and dead boys

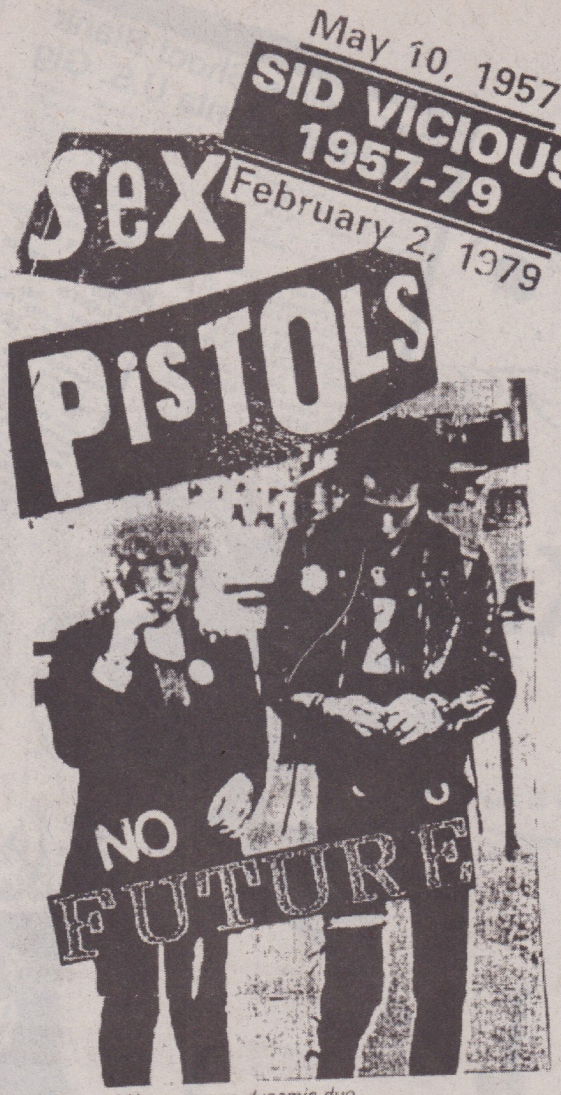
AN INTERVIEW WITH LECH KOWALSKI

by Gene S.



In January 1978, when rock'n'roll (represented by the Sex Pistols) collapsed in the badlands of the American south, Lech Kowalski was there, not just to experience it, but to film the chaos as well. The arrival of he and his crew was not welcomed, and the trouble they en countered set the tone for the film which would eventually be called "D.O.A.", a cold, ugly, emphatically depressing visual document of the late '70s and the music that, for many, defines that period. And while the music is great, you won't be in much of a "rockin'" mood after just a few minutes of Kowalski's downbeat, unsensationalized vision. To be sure to make it as clear as possible to the viewer that the punk era had a real dark side, as opposed to all the topical, put-on nihilism, he touched up the soundtrack with morbid sound effects such as wedding bells, the crying of an infant, and most notably, the sound of howling winter winds, which at times seem to damn near drown out the music. Of course, the persistent presence of a band who is clearly on the verge of a deliberate, self-imposed apocalypse (and who, by the time of the film's release had bizarre necrophiliac reputation) does nothing to brighten things up any, but other featured bands such as X-Ray Spex, Sham 69, and the Dead Boys, who in their prime, give off none of the Pistols' diseased ambience, seem distinctly out of place. The Pistols' nasty tone hangs off Poly Styrene and Jimmy Pursey's optimism like a ball of green gob directly from the mouth of Sid Vicious.

Highly successful in presenting the demise of punk rock and the Sex Pistols with clear, unflinching accuracy, "D.O.A." is not about chaos and death--IT IS CHAOS AND DEATH. Kowalski's cameras didn't just passively record their surroundings, they all but participated in the madness. In a few scenes we can see how the filming actually aggravated the already prepared-for-battle crowd. Lech Kowalski was right there in the middle, less as a historian or filmmaker than as a real, logical part of the death of a great rock band. Entire books could be written on his picture; literally 1000's of pages could be spent in an attempt to fully examine and deconstruct "D.O.A." It's a real fucking shame that it didn't inspire a single volume, and that it eventually faded off into obscurity. I, for one, would like to see it given a full Criterion laser disc treatment, letterboxed, digitally remastered and packaged like "Gone With The Wind" or "Citizen Kane". Embossed cover, detailed liner notes, the whole 9 yards. If more people appreciated great filmmaking and original music, "D.O.A." might have by now enjoyed a respectable cult revival-appearing at midnight screenings all over the world, right alongside "The Rocky Horror Picture Show". Lech Kowalski's next film is a feature length biography of the greatest guitar player who ever lived. He currently resides in Manhattan. The following interview took place via telephone, 8/96. Gene S



Sid and Nancy, a non-dynamic duo

MRR: The tragedy that marks the production of "D.O.A." seems so appropriately similar to its subject, the Sex Pistols. What kind of conscious effect did the problems that arose during filming have on you as you completed the rest of "D.O.A."?

LK: Let me think for a minute about that question... .there were so many problems making that film that they actually became a part of the whole history of "D.O.A." So it's a complicated question because there are so many aspects of it. For instance, we had no permission to make the movie. What I mean by permission is that we just decided to make the movie. We weren't interested in making a traditional sort of rock'n'roll movie where you go backstage with various members of the rock'n'roll group and interview them and you end up making a commercial for them. You know, it was sort of a confrontational situation where we confronted the group while they were touring the States and what I was interested in filming was the confrontation between the group itself and the American audience. And there was always a confrontation.

MRR: So it really wasn't legitimate in any way?

LK: It wasn't legitimate in the sense where you call the record company and you call the various management people and you set up interviews and you set up everything else, no. In fact, cameras for every single sequence were snuck into the halls. They were filmed from people's shoulders, or hidden cameras, and many different ways. And we just continued rolling as much as we could throughout the entire tour. I mean, at one point we had hired body guards to protect us and we hired local video crews to go in and shoot footage. We'd pay them for the material and take it with us as we continued following the tour. It was that kind of... we made the film in that spirit. As the film, as the tour rolled along, my ideas became more coherent and I realized the kind of film I wanted to make. So that was the shooting part, and there are a lot more stories there, of course.

MRR: What year did it finally come out, theatrically?

LK: It came out in '81, if I'm not mistaken--I really can't remember. It was '81 or '82. It took a couple years to finish it because I had a lot of problems. My producer committed suicide... and I had to sort of pull the whole thing together, away from the organization that was controlling it, and get it finished. It was a constant problem, right to the very end. And even when I finished the film, and showed it to the distributors... I mean, you have to realize, this was the early 80's and there was a complete antagonism against this type of music, and against this type of filmmaking from the traditional filmmaking community. And also from the distributors at that point. There weren't that many distributors. I remember one distributor, who is now huge in Hollywood, called New Line Cinema. Back then they were a small outfit in New York. And they made their money by releasing out of state films, and one of them was a film about smoking pot called "Reefer Madness". (note: New Line was the first legit distributor to pick up the early films of John Waters. -ed) And they made a lot of money on that. Anyway, they looked at the film, the woman who looked at the film liked it a lot and she said "Well, the film is great, but I think it belongs in a museum. We can't release it." So we had all kinds of problems. (laughs) A long line. (another aside; When "D.O.A." was released on video, after being turned down by New Line for a theatrical release, Harmony Vision Video was the company to accept it. Also on Harmony's roster was "Pink Flamingos". New Line's most successful independent venture.-ed)

MRR: Was the death of Tom Forcade also a big factor in "D.O.A."'s hold-up?

LK: It was one of the problems, yeah. It was not so much Tom Forcade as it was the High Times organization, which I was not really part of. They financed a good part of it, (but) they didn't finance the whole thing. So I had to find financing, I put my own money into it. I was working at that point, y'know, doing commercials, and doing a lot of other things to get (the film) done. And of course, after it was edited, we had to get the rights, and clearances, and that was always a problem. But the film is as much of an unofficial film as you can possibly make, in the rock'n'roll world, in the rock'n'roll sense, because there was never any coordination between the talent and the film crew. It was always sort of chasing down the story; otherwise it would've turned out to be a very different kind of film.

MRR: Forcade, at least in the beginning, was paying for "D.O.A.". Did he have any other role in the project, besides producer?

LK: Just overall, he had a pretty minor role. I mean, he was sort of... he went down on the tour with me, and he brought some money with him, and he was financing it. He was trying to sort of get in on the Sex Pistols... trying to get connected to the Sex Pistols in some way or another, over the management. But other than that, he nothing else to do with the film. He was publishing a magazine at that point, called "PUNK" magazine, which very few people know...

MRR: Wow. Yeah, I thought that was John Holmstrom's project. I never knew Forcade was involved at all.

LK: Yeah, Tom Forcade actually came in, he was putting money into it. And then he decided he didn't want to do it anymore, and they closed it down. At one point John Holmstrom got involved with Tom Forcade. I don't know the whole history of it, but that's the story behind that, anyway.

MRR: Was it originally Forcade's idea to do the film, or yours?

LK: No, it was my idea. I was planning to do a film about the punk thing, because I was involved with the music scene a little bit. I wrote a few drafts, a few screenplays, and actually I was gonna travel to England to shoot something. But then I heard the Sex Pistols were coming to the States, and that's when I decided to make the film. So I made a list of.... trying to remember now what I did (laughs). I made a list of about 8 people that I knew who had money, and I met someone at a party who told me I should call Tom, because he would be interested in getting involved with me about making films. They told me he wanted to start a film company. So he answered my call, and I went to his office. We talked, and he said "Let me think about it." I was there all day, and at the end of the day he said he didn't want to make the film. I said, "Listen, the Sex Pistols are coming, they're gonna be in town in 2 days. I've wasted my entire day here!" I was pissed off. And I went down in the elevator with him to a chauffeur driven car, and by the time we got to his house, which was in Soho, we made a deal. The next

day we were on a plane with a suitcase full of money. And that was the beginning of "D.O.A." So Tom... Tom was very into it, he was a real anarchist, and he was into it from that point of view. And he was just testing me that day.

MRR: I was really interested in how much the filming complications during "D.O.A.", and the Sex Pistols' breakup, had to do with his suicide that November.

LK: His suicide?

MRR: Yeah.

LK: I don't think it had anything to do with his suicide. His suicide was inspired by other things... personal problems, manic depression, use of quaaludes, and other drug substances, some severe personal problems, and other pressures that he was under because of the business he was in. Now, the thing is, what I'm tellin' you right now, no one else... this has never been discussed.

MRR: Well, that last question must seem ridiculous to you, but I asked because... I recall in Noel Monk's book "12 Days On The Road (The Sex Pistols & America)", he was briefly trying to draw some connection between the breakup of the Sex Pistols, and Forcade's suicide. Now, I was reading this, and even at the time I was thinkin' that sounded kind of melodramatic. But in the book, Monk says that shortly before his death, Forcade was heard saying something about how he was really depressed over the fact that they... that they broke up, and that they were the last real chance for anarchy in the United States.

LK: Maybe he said that, but I don't think Noel Monk ever knew Tom very well at all. I don't think he even *knew* him. I think that's just a media hype statement that has nothing to do with reality.

MRR: What kind of guy was he?

LK: Tom was a sort of... cowboy anarchist. He was real American bred, American sort of, uh, real cowboy type of character. He had a pretty good understanding of how the system works. He also understood that if you want to fuck the system, you have to create your own financial base. He did that very effectively, with the dealing of certain drugs. Not hard drugs at all. But the depression he was in had more to do with the pot dealing business at that point. It had become much more aggressive. And it was changing from, or into... it was going from the pot end of things to cocaine, and he was not interested in the hard drugs scene at all. He was really into pot. And that had more to do with his depression and his suicide than anything having to do with the Sex Pistols. The Sex Pistols were just merely a little blip on the screen.

MRR: In that book, Monk tells some pretty wild tales of Forcade's attempts to get past Sex Pistols security guards with your cameras. His rendition of those incidents, they included mentions of fist fights, some broken cameras, and things like... Forcade going to some pretty um, extreme measures to get his footage, your footage. I even read something about a death threat. Were you present during all of that?

LK: Well, yeah. I was directing and I was shooting most of the stuff. But Forcade never laid down a death threat, never. He just used... he was trying to get cameras in there. But he wasn't doing anything that malicious. He was just trying to figure out some different ways of shooting this thing.

MRR: There were stories of him trying to get at Sid constantly, like sneaking into hotels they were staying in, trying to get Sid away from the road crew. Wasn't he (Sid) watched, and treated like a child on that tour, because of his habit?

LK: Yeah. And I saw that. I filmed a little of that (treatment). But those stories are hardly exaggerated. Tom wanted to get ahold of Sid. Tom wanted to put Sid into rehab. You really have to realize one thing: that Sid was really out of his element. He was completely out of control. He had no one taking care of him. Meaning that Malcolm McLaren, he was not on this tour, which if you think about it, is pretty remarkable, that Malcolm didn't go on the American tour. Had he gone on that tour, things would have turned out completely different. Maybe it would've been worse, I don't know. But chances are... the whole situation with Sid would've been different. Warner Brothers was taking care of things. They were hiring security guards, or bodyguards... not even bodyguards, they actually had these bikers there. They had all kinds of weird people.

MRR: So it's all true, the fights, the broken cameras, etc.?

LK: That's not exaggerated, no. We had two very expensive cameras broken, and one of them was by a hired cop. One of them by... I'm not sure exactly who did that, but I was holding the camera and they broke it, so that I know for a fact.

MRR: Okay, the infamous Sid and Nancy segment... you personally filmed that too?

LK: Yeah, that was in London. I was shooting something in London, and I got call from Nancy, and she wanted me to come over and film... a porno (laughs). She wanted me to film them having sex. And I didn't want to film that, so I filmed this interview with them.

MRR: Were you able to get even one answer out of him?

LK: What you see is what you get, man. I mean, Sid was completely incoherent, and Nancy was sort of trying to manage him at that point. That's why she's sort of controlling the scene. Sid was incoherent, and he was also sick. Not... I mean, he was sick from heroin problems, addiction problems, and he was also physically sick from the tour, psychologically sick, he was depressed. At that point he was even thinking about... well, I don't know if he was coherently thinking about it, but he was interested in starting his own... not his own group, but just going off on his own as Sid Vicious. And Nancy really wanted to get in on that, and manage the whole thing, and she was trying to do that. And they also needed money, they had no money.

MRR: Any other good Sid anecdotes?

LK: Let me think. Like what kind? (laughs) Well, the thing that Sid really wanted to do was, he wanted to have sex with Nancy, on camera. So that they could get paid a lot of money and go buy drugs. That was the big

reason they called us up. But they also wanted to unload their story, and tell us the story (of the Pistols' split). But one of the things that was going on there, was they had no money for dope. They were strung out, and they needed more heroin. And y'know, they set up this whole idea of shooting a porno. That's why Nancy takes off her top there, there was that stuff floating around the air. They had done a porno for Malcolm McLaren earlier that year. I don't know what happened to it?

MRR: You don't think that will ever be seen?

LK: I have no idea. It's been so many years, and it's not part of my reality at all. Probably, John Lydon and company don't want it to be released, if it even still exists. They might have burned the negative, I don't know. Only John Lydon would know.

MRR: Did you know any of the Sex Pistols personally?

LK: Well, the only one I got to know personally was Glen Matlock, who I know pretty well, because I've interviewed him. But the other guys, no. Glen Matlock, of course, he and John were the musical talent behind the group, in reality, y'know?

MRR: Uh huh. The other UK material, the stuff with Generation X, Terry & The Idiots, Sham 69, etc... was that stuff shot with the same crew you used down south?

LK: (pause) Lemme try and remember... I used 2 guys. The crew I used for the film... everybody that worked on the film were people I found on the road, in different places, so... but I think that eventually, different people fell in. So yeah, that crew was the same soundman, the same assistant cameraman, and the same production manager. Yeah, it was the same crew. And we picked up some different people in England to work on it.

MRR: Was the U.K. material added because you didn't get enough of the Sex Pistols tour filled?

LK: No, I just wanted to show different aspects of this whole thing that I was interested in. I wanted to show other things, not just the Sex Pistols.

MRR: So it was never supposed to be a "Sex Pistols film"?

LK: No, that was not the idea. Not from the very beginning. And it never ended up being that way. I was not really interested in... having the various musicians tell me their philosophical ideas about life or anything else of that nature. That's why I found Terry. I was looking for a kid who had some dreams about doing something with his life. He was not really a musician, but he sort of picked up on the energy, to do something. So I found Terry to be kind of interesting. That's why I put him in the film. It took me one month to find him, crawling all over London looking for somebody like Terry, and finally found him. So it was worth it, who knows? I think it was.

MRR: Your film came out around the same time as "The Great Rock'n'Roll Swindle"... looking back on them both now, could you objectively say that you see "D.O.A." as a superior film~ I mean, I think that "Swindle" mostly sucked.

LK: (long pause) Well, I don't know. ("D.O.A.") is a different kind of film.

MRR: But they were the two big Sex Pistols movies. The only two, besides "Sid & Nancy". They came out within a year of each other, and I think... that it's hard not to compare them.

LK: Well, you're asking me which one is better, and "better" is such a subjective term. I prefer "D.O.A.", because it's more honest, in a certain way. "The Great Rock'n'Roll Swindle" was manipulated by Malcolm to the point where, who knows what it's all about, y'know? It has its moments, but as a piece of work, I think it's incoherent from beginning to end.

MRR: And a bit exaggerated...

LK: Yeah, and as a document, 50 years from now... I hope people can pick up on... well, I'm not sure it'll work. There are things in there that are so extraneous to the story, the whole thing with Ronnie Biggs and all that stuff. That's really not that interesting, y'know ? And I don't know if it has any kind of... if it really means anything at all. Other than... some form of personal exaggeration.

MRR: It just seems to me that "D.O.A." will hold up so much, like 20 years from now, than "The Swindle", just in that, like you said, in that it's more honest. It has held up.

LK: Yeah, I think it's pretty direct. And, for some reason or another I'm getting involved in rock'n'roll movies again, And when I'm looking back at that footage, I'm seeing that the really direct, naive kind of stuff just captures the moment in its essence, without too much manipulation of editing, or whatever, is the stuff that really works the best. Rock'n'roll stories, in terms of trying to make a story, panning out a story, out of rock'n'roll... the two of them don't work that well together. It's kind of hard to make a story that has a coherent story line that also works as a rock'n'roll film. If you catch my drift...

MRR: Oh yeah, definitely. So you would say that McLaren trying to throw a story line into his film made it a failure, caused it to flop?

LK: Uh, I don't know that it's a failure, it just doesn't interest me at all. (laughs) So for me, it's irrelevant, and I think it's boring.

MRR: I've heard so much about "Gringo", and I have been wanting to see it for like 3 years now. But I've only talked to a few people who've seen it. Did it ever come out?

LK: Yeah, "Gringo"'s been out, but it came out under another title, which was "Story Of A Junkie". In fact, it's gonna be re-opening again. It's playing at the Leeds film festival, in England, in October. It played in New York. It played around the world, in fact.

MRR: Well, it's fucking impossible to see underground films here. (laughs) Was "Gringo" a narrative, like, fiction film or a documentary?

LK: It's a narrative/fiction/documentary.

MRR: Oh, you mean like a "pseudo-documentary".

LK: Well, I don't wanna use the word "pseudo", and don't wanna say documentary. It's like a real... okay, it's a New York street story, told with the real characters. Right now I'm in the process of making a movie about the life and times of Johnny Thunders.

MRR: Yeah, I was just gonna ask you about that. How is that coming along?

LK: We're in the middle of editing right now. I have over 500 hours of material that I've shot over the last 5 years, and that I've found in various places around the world. And I'm in the middle of editing it now. It'll be ready for next year, it'll be released in '97. I'm billing it as "the last rock'n'roll movie."

MRR: Had he cooperated with any of the filming?

LK: Johnny?

MRR: Yes.

LK: Well, Johnny's dead... (wild laughter here)

MRR: I know that! I meant... uhh, your footage... you're saying it was all put together posthumously?

LK: Ooooh, okay. Yeah, I shot some stuff myself, footage of Johnny, back in the '80s. And then when Johnny died, we decided to make the movie. It's posthumous, yeah. I made a deal with the estate, and I have the rights to the movie, so we're making it.

MRR: They gave you access to everything?

LK: Yeah, I have footage, I have tons of footage. I have the footage that I shot myself too. Like I said, I have over 500 hours of material. I consider it one of the... no, the great rock'n'roll story.

MRR: Where did you grow up, and how did you first get involved in making films?

LK: I was born in London. I grew up all over the United States. My parents were immigrants. They had no money. I suffered, tremendously, as a child. (laughs) I'm not exaggerating... I mean "suffered" from the point of view of a child, not relating to what the fuck was going on. As being, like... as *not* being part of the American thing, being an immigrant, not knowing if I'm Polish, if I'm American, or what, you know? It was like this weird kind of fuckin... dual reality. So I grew up in Chicago, Wisconsin, Arkansas, Connecticut, New York State, New York City, different places my parents traveled to. And what was the other question?

MRR: When and why did you start making films?

LK: I got involved in films because I was doing very badly in school, and one of my teachers told me I should... asked me if I was interested in movies or something, and they gave me a super 8 camera. And I made a film called the "Danger Halls", in high school, and I really liked it. I just got the bug, and that's sort of... well, my first movie had rock'n'roll in it. I remember the song, it was a song called "In-A-Gadda-Da-Vita". I can't remember the name of the group, but...

MRR: Iron Butterfly.

LK: Yeah, and (the film) was about pot

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smoking in school, and about kids getting busted by the teachers. That was a long time ago, man. (laughs)

MRR: How many movies did you make between the "Danger Halls" and "D.O.A."?

LK: When I made "D.O.A." I was like 26 years old. So... I made a film about people who act in porno films, called "Sex Stars", before I made "D.O.A." And that was a crazy film. You know, I made a bunch of shorts and stuff. But "D.O.A." was my first 'real' film.

MRR: If you were given 10 million dollars to make your next film, do you have anything in mind now, that you would want to make? A dream project?

LK: (pause) There is something I am working on, which is like a pornographic road movie across Eastern Europe. That's what I wanna do. You know... X-rated; "pornographic" is maybe too harsh a word. An X-rated road movie that has to do with certain things that are going on in the world, and it would be a road movie across Eastern Europe. Possibly... mostly Russia.

MRR: Sounds kind of epic... are you going to have a big budget for that?

LK: Yeah, I mean I don't know if it will be 10 million, but it's gonna be more than a few hundred thousand. (laughs)

MRR: What kind of films do you watch now?

LK: I have a hard time going to movies, because most of them are so boring. I won't go to any Hollywood films. European films, some of 'em are okay. I like films that come from Arab countries. I can't remember the last one I saw, but I've been seeing a few of them that are kind of really honest and direct. English films, the English come up with a couple good films a year. I saw a really good film by a German filmmaker, he shot the whole thing in Hi-8 and transferred it to film. It looked great, it was a wonderful film. But I try to stay away from films as much as possible, because it's like watching MTV. So... I'm not too happy with films right now.

MRR: So you were into the underground rock'n'roll/punk music of the late '70s. Do you think that the music that passes for rock'n'roll today has anything to offer?

LK: What they call punk rock now is... I mean I'm coming from a perspective of having been around in the '70s, on the scene in the '70s, and my musical tastes have sort of changed a little bit, although I think I can tell a good song from a bad song. But I think most of the music now is just noisy, it's just noise, and it's not that interesting I don't think.

MRR: Would you call it uninspired?

LK: It's inspired by money, to make money. I mean, everyone wants to get discovered, and hook up with a label, and have an easy life. That is boring.

MRR: Yeah, I definitely agree with that... Do you frequent any clubs in New York nowadays?

LK: Clubs in New York? There's a drag queen club that I like called the Squeeze Box. There's a couple little bars in my neighborhood, the lower east side, where bands come in sometimes and play. And don't get paid. But other than that, I don't go to clubs, like the normal, contemporary clubs that everybody goes to. I don't have time, and there's nothing really to do there.

MRR: "D.O.A." has been out of print since the early 1980s, or mid 1980s. Do you know of any plans to re-release it on video?

LK: Well, it's playing the Lincoln film festival in a few weeks. I get calls now, literally, every single week from around the world, for the film. It's kind of ridiculous.

MRR: It's so hard to find now. My copy, I paid $50 for it by mail, and it turned out to be a very slick looking bootleg.

LK: Oh really? Yeah, that's all that's out there-bootlegs. I should probably set up my own fuckin' bootleg situation. (laughs) Make a ton of money with it. If you wanna help me with that, I'd be glad to do it.

MRR: What do you think of the recent Sex Pistols reunion?

LK: I didn't go. What can I say, I don't have any thoughts about it one way or the other. I don't care about the Sex Pistols. I only care about the way I experienced them in the '70s. They are irrelevant as far as I am concerned.

Postscript: Check the next issue of "Sex And Guts" (c/o Gene S, 809 N 2nd St, Harrisburg, PA 17102) for info on ordering autographed copies of "D.O.A.: A Right Of Passage", on VHS video). The Johnny Thunders film is titled "The Last Rock'n'Roll Movie" and is slated for a fall 1997 release. It will most likely open in New York City. "Gringo" was released by exploitation film yahoos Troma Films in NYC as "Story Of A Junkie". Whether or not it's done to video I do not know, but it's worth a look. "Sid And Nancy" was released to laser disc in a $100 Criterion Edition with audio commentary by Lech Kowalski and several others.

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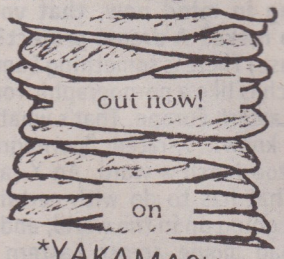

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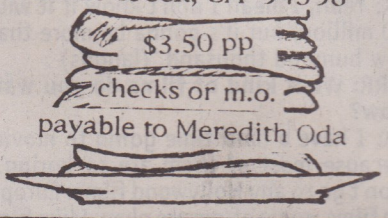

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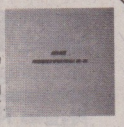

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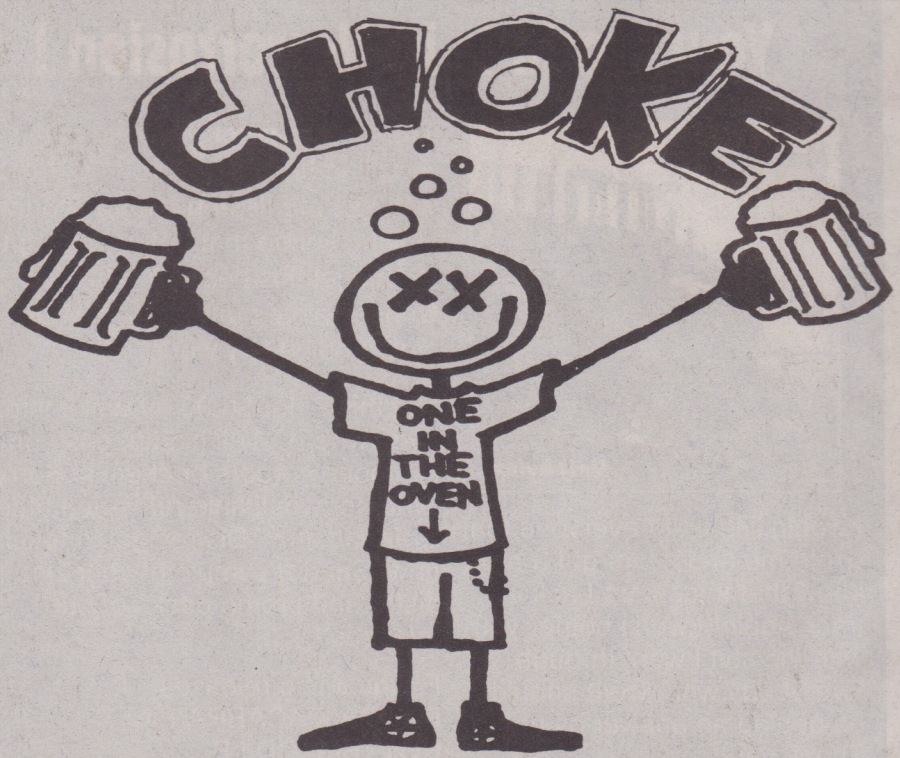

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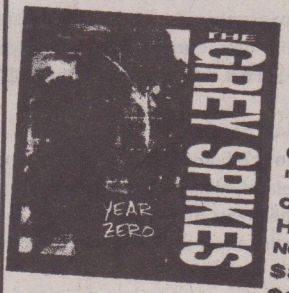

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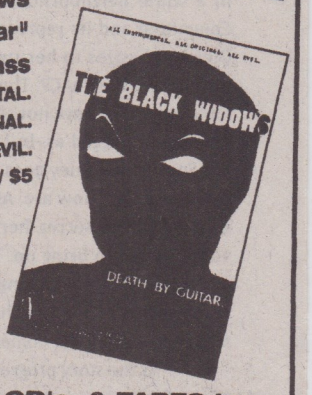

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MRR BOOK REVIEWS

Dead Piano • Henry Van Dyke
128 pages • $11
Old School Books • 500 Fifth Ave • New York • NY • 10110

Old School Books was founded on the premise of reissuing forgotten titles from black fiction writers who were never given their due respect. Henry Van Dyke's *Dead Piano*, his third novel, was released in 1971 with little support from its original publisher, Farrar, Straus and Giroux. The publishers did not know what to make of this novel and quietly let it linger on the shelves. Frustrated Van Dyke left the publishing community and took up as a writer-in-residence at Ohio's Kent State University. Van Dyke wrote one more novel, *Lunacy and Caprice*, which again went unnoticed, this time due to the publisher closing shop shortly after its release. Until he again blesses us with another novel, we should revel in the fact that Old School Books has re-release this taut, psychological powerhouse.

Dead Piano focuses on a small cast of characters, most of whom are introduced to the reader in the first chapter. The Blake's are a black family that has invaded the cozy white confines of St. Albans. Finley, the father, is a stoic character, a doctor who has pulled himself up by the bootstraps to invade the white man's turf. In the opening pages, his wife Olga, a light skinned woman who is mistaken for being white endures with quiet resignation a cab drivers rants about how "they" are ruining the neighborhood. The Blake's, along with their teenage daughter Sophie have been receiving threatening letters from a group called the Committee, stating that they will be calling on the Blake's this evening. The family convince themselves the letters are cranks sent to unsettle a black family in a white neighborhood. Secretly, Olga harbors the fear they are real, Sophie openly shares this fear. At the end of the first chapter their fears are realized.

Van Dyke portrays the Committee as a group to be feared, and when they march into the book they are exactly what they were built up to be. Van Dyke expertly plants an image in the reader's mind of what the Committee should look like and then tears that image to shreds in a single sentence. This little trick will tell the reader a few things about themselves they may not have realized. A great turn by the author.

The Committee have targeted the Blake's because they are black money in a white neighborhood. The Blake's are out of touch with the ghetto. The Committee and its representatives, Hedda and Fargo are shown this fact when Olga emphasizes to her two black captors, how she and Finley are full lifetime members of the NAACP. This remark only gets pity from the two militants. However, Finley and Olga have not always been the rich "bushwa" folks that the Committee have them pegged as. In later pages, Olga has a flashback to her poor youth in the South and Finley goes on a rant about how they had to sacrifice so much to get where they now are. As Finley's speech progresses Olga interrupts to expose a long dormant secret, her ultimate sacrifice. The one thing she and Finley have vowed never to bring up. This secret helps to create a great amount of tension in the room and goes a long way towards explaining the Blake family's relationship and behavior. The story that Olga tells separates the three members of the Blake family and gives the Committee a trump card.

As the story progresses the reader is let into the details of the development of the Committee in Harlem fish fry joints and the fact that they are attempting to extort money from the Blake's, to the tune of $10,000. We are also exposed to little idiosyncrasies of the characters, Fargo and Olga's vanity, Olga's insistent knitting when tense, Sophie's piano playing and affection for a stuffed bear. Van Dyke also brings tension into the tale as Hedda and Fargo become increasingly jealous of each other. Hedda exposes Fargo for some of the "freak" things she's heard on the street about him and he in response turns his passions toward the teenage Sophie.

Van Dyke also introduces some perimeter characters as the book rolls on, Cheeter, the Committee's enforcer who is overseeing the outside of the home as Hedda and Fargo control the Blake's inside. Also introduced are Scotty and Sybil Sykes, another "bushwa" couple from the neighborhood. Scotty and Sybil are both very overbearing and irritate Hedda from the start. Hedda in turn deals with them as the Committee would like, and takes them captive in the Blake home.

The whole event deteriorates with everyone turning on each other. Hedda and Fargo have a go over his "freakish" ways and also due to Fargo's infatuation with Sophie. Olga has a run with Fargo over Hedda's behavior with Finley, which was precipitated by Fargo's infatuation with Sophie. Sophie turns on her teddy bear with a fury because of what she now realizes what it has represented for all these years. In all the confusion, violence and hostility that is taking place Olga comes away with a gun and finishes the night off by shooting the house and it's contents full of holes.

The book ends with a few odd chance meetings between the victims, and they are all victims to a point, one between Fargo and Olga and another between Sophie and Fargo. Olga's meeting leaves her with a sense of closure, of victory, while Sophie's encounter leaves her shaken. The last few pages of the book show how things have come full circle for the Blake's, Finley is once again the inattentive and aloof husband and Olga is back at knitting to once again keep her occupied.

Van Dyke takes twelve short hours of a family's lives together and lets them expose everything they can about each other. It takes Fargo, Hedda, Cheeter and the Committee 12 hours to rip the Blake's and each other apart only to have the Blake's, who they thought to be weaklings come back with a vengeance and destroy them. Van Dyke carefully plays each and every psychological card he can. *Dead Piano* is a nightmare with a twisted happy ending. For all the hype that surrounds the rediscovery of the lost pulp writers of the past, Old School Books delivers the goods tenfold over other publishing houses with the same mission. Without a doubt, the Old School Books imprint is the mark of a quality and entertaining read. — Trent Reinsmith

Daddy's Girl • Debbie Drechsler
79 pages • $9.95
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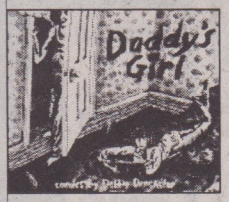

It's ironic that when you think of the word "comic", you think of the humorous, the laugh-provoking, the funny. And yet, in the genre of "comics," some of the best stuff is completely grim. The serial melodrama of *Love & Rockets*, the weird dark stuff of Julie Doucet, and of course, the heart-wrenching comics of Debbie Drechsler.

Drechsler's *Daddy's Girl* is a haunting collection of (autobiographical?) childhood stories of a geeky girl going through puberty while dealing with nighttime visits by her molesting father. Of the eleven short comics in the book, only three or four deal directly with molestation but it naturally becomes the thread connecting the other goings-on in Lily's young life.

The book's opening feature, "Visitors In The Night," is a tear-jerking story in which the fat drawing style puts you square into the perspective of incest from a little girl's point of view. It is harsh but not entirely gloomy, which is part of what is so special about Drechsler's work. She finds the balance, fearlessly depicting stuff so humiliating and awful that I can only imagine it, while making an engrossing comic that doesn't leave you completely depressed.

Drechsler's combination of story and style are pretty original, too. Her drawings are a little like Julie Doucet's, but her stories are more hard-boiled. There is some similarity for people who like Lynda Barry's stuff, in that it's the cruel world of adolescent geeks, but Drechsler's drawings are more curvaceous and complex than Barry's predictable stylings. In one comic, where the girl is on an ill-fated rendezvous with a disgusting hippie in the woods, the leaves and foliage subtly become more psychedelic as the story progresses to its hideous fulfillment. And though both the story and the visuals are completely different, *Daddy's Girl* has the same lingering effect as Art Spiegelman's *Maus*.

MRR BOOK REVIEWS

What is really powerful about the book is Drechsler's ability to pinpoint the horror of being an abused kid and flesh it out in such an unflinching and complete way. For all it's quirky hand drawn look, there is almost a photorealism about the details in the stories. Details like, what her sister does when Lily is being fondled by Dad, what it's like the next day in school, the extremely subtle put-downs and resentments passed along from her bitter mother. Drechsler's stories answer the questions that I have about molestation (having been spared the experience), but would never ask an abuse survivor.

The stories are so intimate and honest that you see Lily's character as more than just an incest victim. *Daddy's Girl* doesn't oversimplify the issues at all. So when Lily does achieve a few victories and condolences, you really root for her, and for everybody who is dealing with the same things. This is really a gripping comic classic, and I can't wait to see more of Drechsler's stuff. — Greta S.

The Freighthopper's Manual • Daniel Leen
112 pages • $6
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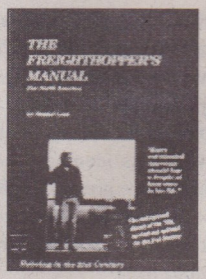


Allow me to present some personal history in ellipse:

"Why?" she asked, cutting me off in the process.

I had just returned from hopping a freight to Reno, and was recounting some of the experience when the question was abruptly thrown my way. I didn't know this woman at the time, so I responded kindly, saying, "I wanted to."

"Read a lot of Kerouac, do you?" She asked.

I just looked at her. She took a drink of her beer, swallowed, and then began to laugh in my face.

(She got hers)

Now fast forward to yesterday afternoon:

"This is an awful title," she said. Through resolute, she was much less rude this time. We're much more tactical with our arguments now,

"Why?" I blurted.

"It just seems overly romantic... I don't know... hokey, I guess."

"Kerouac?"

She nodded in a smarmy sort of way, so I told her she must first concentrate on the word 'manual' before she went any further. You could say the ensuing discussion was nothing but a bunch of hot air, so I won't go into details.

Which is to say I'll begin the damn review now.

Obviously, many of you are going to be inclined to associate this book with glorified ramblings of a Kerouac simply as a matter of course. Frankly, I would, too. But after nearly getting my block knocked off in the Roseville yard on my aforementioned trip, I can safely say that, had I read this book prior to leaving, I would've saved myself from many unforeseen hassles and dangers. You have to credit Leen—an experienced hopper whose travels include Mexico and Canada—for avoiding the obvious references, relying instead on the long and enduring tradition of hopping in North American lore. Hobos are not considered 'angels,' and 'down and out' is not a condition to be glorified.

In fact, being down and out is the best method for traveling for free. Keeping a low profile, living economically, and using your own practical judgment are tantamount to a safe and even pleasurable ride. Hopping, Leen says, promotes individuality and instincts. Mistakes are part of the entire process, and could possibly find you walking or hitching a ride out of town, or, worse, escorted to the local jail.

But these are mere setbacks. As one old 'bo says, " You got to be able to wait." A case in point for laying low while a particular ride is being made up—a process than can cover hours due to the subtle structure and practices by which the industry lives. In explaining these necessary measures, Leen is at his best:

"...it is relatively easy to avoid the long arm of the law by always playing it safe. Even if you think that a particular yard isn't hot (meaning loaded with 'pussyfoots' and bulls who are completely unsympathetic to hopping), stay out of sight when you pull by the 'central towers' and avoid anybody who looks suspicious—e.g. a suit and tie, uniform, badge. Unfortunately, it takes a week of free accommodations in the crowbar hotel for some novices to learn such habitual caution."

Leen further relates some common practices as well as his own cultivated methods for expecting the unexpected via what he calls 'creative paranoia.' Since you are breaking federal laws by hopping, it is incumbent to be careful, to imagine certain situations, and know your given surroundings.

In short, break the law with a wink, and have a high time doing it.

Of course hopping isn't directly related to criminal activity, though there are some fairly unsavory individuals who happen to use the freights as their preferred form of travel. They, however, can be easily avoided. But the reality of it all is the more you hop, the more people you'll find to be doing it as a means of living—itinerant and migrant workers often travel free, and can be counted on to help out in a pinch. You can also count on some friendly switch-and brakemen who are willing to get you to the right track and on the right train without the least bit of hassle.

I haven't seen this book in stores but should you wish to ask Leen himself for information, tips or you simply would like to trade insights and stories, he can be reached at: Box 191, Seattle, WA 98111. But if you do happen to come across the *Manual*, be sure to pass it along—the second edition is revised and updated for the nascent hopper to glean, and is loaded with an extensive glossary of related material.

Now go do it. — P.C. Simonelli

Zines Vol. II • edited by V. Vale
148 pages • $14.95
V/Search • 20 Romolo #B • San Francisco • CA • 94133

Zine people are obsessive about both zines and whatever subject their zine is about. That much is clear from the second volume of *Zines*, assembled by V. Vale, editor of the late 70s punk zine *Search and Destroy*.

Vale interviews 13 zine publishers about their various obsessions and loves. From hateful jobs to radical post-riot grrrl feminism to 8-track tape collectors, *Zines* shows a broad swath of the self publishing world to which so many are hopelessly addicted.

Of course everyone will have their own opinion of which zines should have been covered, but it seems like Vale tried to err on the side of mainstream selections—or at least as mainstream as the zine world gets. No less than a quarter of the publications are zines I, as a very casual zine reader, have read. This makes me wonder if there aren't some less well known publications out there worthy of inclusion.

Regardless, the interviews with the zine publishers are good reading. A central theme to the interviews seems to be dissatisfaction with mainstream popular culture and the idea that there is more to life than suffering through the conventional school/job/marriage/death cycle that readers of zines seem to fear and hope to avoid. The arguments made, particularly by Dishwasher Pete and Julie Peasley of *McJob*, ring true and articulate.

Other good interviews include Russ Forester of *8-Track Mind*, and John Marr of *Murder Can Be Fun*, a true crime zine. Both of these interviews remind me of how deliriously in-love a good zine publisher needs to be with their subject matter. Zines flourish in opinion and obsession with the arcane.

Opinion seems to be the order of the day for Mimi Nguyen, of *Aim Your Dick* and the three members of the Revolutionary Knitting Circle, a collective of teenage feminists. The RKC interview contains the usual, but important, diatribes about cops, sexism, and DIY ethics that are tolerable because of their teen perspective but don't really say anything that a regular reader of *MRR* doesn't already think themselves. The interview should, however, remind young people of both sexes that zines are the perfect vehicle for venting teen (or adult) angst.

Speaking of angst, Nguyen sounds more polished than the RKC, and she should because she's a graduate student. Her interview includes a great description of Riot Grrrl as "[In terms of race and class] rather than presenting an alternative, Riot Grrrl totally parallels "mainstream" Euro-American feminism." Nguyen is a articulate and interesting thinker and is supposedly working on a zine titled *Race Riot*.

There is also a sidebox to Nguyen's interview in which she mentions *MRR* and two of its "esteemed" contributors, Mykel Board and Rev. Norb. Whatever the little spat between these three was originally about, I couldn't care less, but the analysis of it from Nguyen is so humorless about it, I was surprised. Anybody who lets those two dorks get them that angry needs to focus a little better. The world is full of honestly fucked up ideas, but people like Norb and Board can, at worst, only be considered symptoms. At best, they are amusing to the enlightened for being or pretending to be such Philistines.

If you are a zine fanatic, you will probably hate *Zines* because it focuses on the better known publications, but for a beginner, it is the perfect way to begin exploring the publishing underground. — Mitch Prothero

The X Factory: Inside the American Hardcore Film Industry
Anthony Petkovich
208 pages • $19.95
Critical Vision/Headpress • 40 Rossall Ave • Manchester • M26 1JD • England

At first glance, *The X Factory* looks like a fascinating trip inside the minds (and bodies) of many of today's top porn stars and directors, with amazing accounts of sex straight from the film sets, and a blow-by-blow (sorry, it's irresistible!) examination of the "World's Biggest Gang Bang." Instead, Anthony Petkovich turns out to be a XXX film reviewer who is so involved in the porn industry that his drooling interviews and articles aren't compelling to anyone who doesn't rent at least four porn movies a week.

He's too close to the subject to be insightful or to draw out many real revelations from his subjects. Those that do speak at length about, for instance, porn films as art (director Gregory Dark) or racism in porn (film star Nyrobi Knights) talk almost in spite of Petkovich, and he almost invariably fails to ask probing (ouch!) follow-up questions. Instead, he asks questions like "What made you want new tits?," "So, how did you get involved with porn?," and "Have you done a lot of anal [sex scenes] in porn?" are the norm. These make the book a boring and repetitive read, which is a pretty shocking accomplishment, considering the subject matter. The level of relevance and meaning to most readers of *MRR* is about equal to a sports star book written for teenagers or a children's book in the *My First Book of...* series from the 1950's. There seems to be nothing in here that you couldn't find on the dirty magazine rack in your local porn emporium.

I was really disappointed because I think sex is great and that the porn industry isn't intrinsically evil. I even did a bit of "research" based on this book—renting Gregory Dark's New Wave Hookers 2—and it was a pretty nutty vision of sex that involved brain-washing pimps, Atlantis-dwelling Illuminati women who secretly control the world, and lots of horny fish-men. There's even one decent acting job in the film and music by The Plugz ("Electrify Me") and The Chemical People ("Soundtracks"). This type of film (and director Dark's alternative vision of sex) is incomprehensible to writers like Petkovich, who can only focus on the assorted "DPs" (double penetrations—a woman being simultaneously penetrated by two men, either both in her vagina or her ass, or one in each orifice) and "steamy fuck fests." Check out part of his introduction to his interview with Sarah-Jane Hamilton, a British porn star who's also vegetarian, anti-vivisection, and pro-gun control:

"Sarah-Jane Hamilton is a wench straight out of a Hammer horror film. The kind of tavern slut just itching for a smelly, drunken brute like Oliver Reed to yank her by the hair, chuck her into a muddy ditch, and violate her with the savagery of a sex-crazed werewolf—with lots of bad breath, foamy spittle, and rancid body odor thrown in free of charge." Such is the style and analytical depth of *The X Factory*. Even the breathless account of the "World's Biggest Gang Bang" is mired in scene gossip, in-fighting, and inexplicable homophobia. It's as self-involved as if a *MRR* letter writer compiled all of his or her "what punk means to me" letters into a book and marketed it to the general public. Only a handful of readers would have enough of a background in punk to comprehend the allusions and points of conflict.

This book, on the Critical Vision imprint of HeadPress, is packaged as if it's a cutting edge look at the old bump-and-grind, when in reality it's just more tired, overwritten crap written by a guy whose critical view seems to be restricted to a puberty-ravaged teenager saying, "Ooo look, naked chicks fucking!" It's a damn shame, because we as a society need more meaningful critiques of the adult film industry from pro-sex writers. Otherwise the repressed ravings of the Jerry Falwells and Andrea Dworkins of the world will continue to be the only widely accepted explorations of the underground film scene. — Jesse Luscious

A Cold Fire Burning • Nathan Heard
151 pages • $10.95
Amok Books • 1764 N Vermont Ave • Los Angeles • CA • 90027

First published in 1974 and set in the depressed slums of 1970's Newark, *A Cold Fire Burning* is the story of Shadow, a black man who falls for a white woman—do-gooder Terri. Nathan Heard sets up Shadow's relationship with Terri as a microcosm for the uneasily shifting race relations of an America disillusioned with civil rights ideology and desegregation. All the crucial elements are present in the first few pages, where Shadow saves Terri from being raped by several black nationalists—but not without giving brief thought to joining rather than beating them.

Shadow and Terri's relationship is a complex and troubled one. Unsurprisingly, they receive little support from either whites or blacks. Small children on the street greet them with chants of "What are you having f'dinner? Crackers! What are you having f'dessert? Oreo cookies!" But thankfully Heard digs deeper than a "Woe is me! Why can't the world accept our love?" approach. He focuses instead on exposing his characters' own racial demons. Shadow sometimes feels like he is being condescended to by Terri's friend-to-all-humanity routine and presumption of understanding black people's problems better than he himself does. After an argument about revolutionary tactics during which she insinuates that he is an Uncle Tom, he viciously slaps her, leading to a temporary break-up. And though their sexual relationship is passionate, when they kiss it is not all bliss. Happy as Shadow is to be shagging a white woman, Terri's "marshmallow thighs" unnerve as well as excite him. Every time they have sex he loses his hard-on and is unable to come inside her. Terri is angered and hurt by this. Strange as it may seem in these days of worship to Our Lady of Latex, she will not be satisfied until his semen is inside her. Shadow's humiliation and frustration rise as his johnson fails to. Despite his love for Terri, the emasculation and racial conflict he feels by being with her lead him to abuse and ultimately reject her, taking on instead a black revolutionary stance.

Through Shadow's voice Nathan Heard eloquently captures the emotional complexities of race and masculinity. As he prepares to sodomize Terri to teach her a lesson, Shadow's tormented narration unconsciously echoes the feminist view that rape is motivated by violence and need for control rather than lust. "By sheer, torturing willpower I managed to make—and I mean *make*—my johnson rise... It rose—not with a natural sexual accumulation, but rather with a vengeful determination. No sex-hard, this."

Shadow's narration is the beseeching voice of the man on the barstool next to yours, leaning over and confiding in you. His struggles around race and gender identity are often phrased in questions. "Am I a male chauvinist pig? If I am why have so many women been able to control my life?" "To call myself an American was to be labeled a Tom or house nigger. What am I supposed to be, and how do I prove I'm anything at all?" Through Shadow, Heard expresses the genuine anguish of a man who is groping for the truth but doesn't find the answers, only more questions. Yet

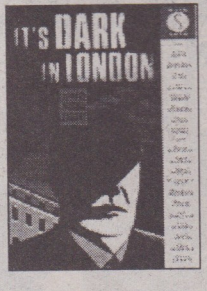
Heard doesn't lose sight of Shadow's rougher side. Even at his most lovelorn or soul-searching Shadow could never be accused of delicate speech. After a week of drowning his romantic sorrows Shadow laments, "There were empty bottles all over my pad. I spilled so much in bed that my sheets looked like I had fucked five girls on the rag."

Unfortunately Terri is not as interesting a character as Shadow. It's hard to believe her and Shadow's soul-burning love for each other is genuine when all that is described about her in detail is her outta-sight white body. Her personality is as flat as her butt is round. When she is threatened with gang rape by the group of young black nationalists she proselytizes, "I understand why you're doing this. I know your rage and anger. I wish you wouldn't. I wish you'd think why you're doing this thing to me." Now, I know this book was written twenty years before the *Free to Fight* compilation came out, but physically submitting to rape while spouting sociology theory strikes me as an unrealistic response. At the same time Terri tends to be easily won over by Shadow's "I'll show you who the man is around here" histrionics, especially in bed, which is rather disturbing. Though there are glimpses of truth in her character she comes across as unsavory and unbelievable with her stereotypical white liberalism and "I just need a real man to make me feel like a woman" attitude.

Also unrealistic is Shadow's eventual allegiance with the very group of black nationalists who he prevents from raping Terri. They have been previously presented as pathetic and not particularly agile in their mental gymnastics. When Shadow stops them from raping Terri by asking what they think they're doing they reply, "Gittin' some white pussy. It's part of the revolutionary process." One of this motley band of Eldridge Cleaver-ites is also a junkie whose main interest in the revolution is "liberating the enemy's cash supplies" when he needs a fix. Though Shadow's rage, confusion, and turning to black nationalism come across as genuine, his particular choice of partners in his revolutionary revels could be better.

Despite some of the flaws in *A Cold Fire Burning*, Nathan Heard consistently perseveres in attempting to pull painful scabs from both white and black skin and reveal the truth beneath. He is to be appreciated for revealing male emotions instead of hiding them in a hip literary fog of junkies, pimps and players. This is a welcome re-release in a book climate that too often wants to be seen and not heard. — Melissa Klein

It's Dark in London • Edited by Oscar Zarate
108 pages • $14.99
Serpent's Tail • 180 Varick St • 10th Floor • New York • NY • 10014



Despite the pompous declarations of Disraeli, Tennyson, Kipling, and their fellow imperialists, the sun did set on the British Empire, leaving a land steeped in twilight and memories of past glory. Look at England today, and you see America's future: a country ill at ease with itself, desperately trying to play the same imperial games while the cleavage between the haves and have-nots becomes deeper and deeper. For Americans, the nineties have been a time of sharp, bitter disillusionment, when even the most conservative can see the American Dream of economic advancement through hard work being replaced by a more desperate dream: to keep what you have. In England, the realities and political contradictions that Americans are just now beginning to grapple with have been painfully obvious for decades. In 1977, the Sex Pistols made the enraged pronouncement that "There's no future in England's dreaming." If anything, those words resonate more strongly than they did twenty years ago, and will probably continue to gain power as the EC becomes consolidated.

That same sentiment could describe the defining vision of *It's Dark in London*, a graphic collection of stories by British writers and artists. To paraphrase what a critic once said about the film *Double Indemnity*, the stories in *It's Dark* describe a world "without a single trace of pity or love." When one of these things does surface, it's at best futile and desperate, at worst (which is usually) it's destructive to all involved. Most of the stories depict people for whom the present is the only reality, albeit a fragmented and rudimentary one, it has little connection to either past or future, and the struggle to cling to what you have is desperate enough without being distracted by what was or what could be.

That being said, the stories in *It's Dark* mine these themes with varying degrees of success. There are three or four that are clear successes, several more that show bursts of disorganized brilliance, and a third cluster of unambiguous failures.

One of the best stories in It's Dark is "The Body" by Ilya. Late at night, the police bring the body of a drowned hermaphrodite to a pathologist at his home surgery. The pathologist has himself led an asexual life with few emotional connections, and he becomes fascinated by the body, superimposing upon it all his suppressed desires and confusion. Posing naked in front of his mirror, the pathologist first examines his own penis, then holds it between his legs, comparing the results. In his mind, he asks the corpse, "Were you lonely? Your sex neither that of a man—nor that of a woman—but somewhere—in-between. Were you happy in your limbo?" Although never consummated, the relationship is clearly one of necrophilia. Near the end, the pathologist, sitting alone with the corpse, pours two glasses of port, a wine he describes as "Rich, full-bodied—like a splash of blood," as though he were sitting down to a romantic dinner. When his ex-wife interrupts his rendezvous to pick up some belongings, she comments on his lack of desire for her, saying that "You always preferred something a little more stiff."

Ultimately, the police call with an I.D. on the body, but the pathologist can't face knowing who the hermaphrodite really was, to do so would destroy his ability to identify with the only thing he has been able to forge an empathic connection to.

That seems to happen a lot these days, and will probably become more common in the future. Adam Smith's dream, that capitalism would force all social relationships to become monetized is well on its way to becoming a reality, and the result is that it is often easier to love dead things than live ones.

"Frozen" by Chris Webster and Carl Flint is another success that deals with the bizarre relationship between a sculptor named Sara, and Alex, a man she's hired as a model. Sara's goal is to carve a statue out of Alex's frozen urine, after shooting about twenty pictures of him during their first session, she has him come into the studio once a week and urinate into a giant freezer. An affair develops between the two, but each is warped in a different direction: Sara cares only about her art, while Alex is fixated on very pure (but possessive) ideas of love and romance. These contradictory obsessions inevitably clash, and when they do, both Alex and Sara lose everything. Flint's art, which seems to be either distorted photocopies or pointillism, matches the bizarre nature of the characters' psyches. Everything is precisely detailed, but the detail only makes the physical distortion of faces and bodies more pronounced. It's a very concrete kind of surrealism which makes a physical example of what extreme tunnel vision can do to human nature.

Most of the stories that fail do so because they ramble through an ill-defined narrative, making the story seem as meaningless as the worlds they describe. One such is "The Griffin's Egg" by Iain Sinclair and Dave McKean, which has only the thinnest hint of narrative or continuity. Much as I like McKean's strange, gothic mix of photography, mathematical symbols, and painting, I've always had doubts about its use for narrative storytelling. I think that McKean's highly impressionist style needs a more concrete, linear plot to keep it grounded. This problem showed up several years ago when DC had McKean illustrate Grant Morrison's *Arkham Asylum* graphic novel, and it is even more apparent in "The Griffin's Egg." Sinclair's text is a disjointed collection of meditations by a photographer trying to take pictures of the penthouse of a "millionaire political fixer & blockbuster novelist." Even this much is clear only from a stretch of expository text at the beginning of the story, and the text and the graphics never achieve the symbiosis needed for a good comic. On the contrary, they conflict, each making the other more obscure.

It's Dark in London as a whole seems to suffer from a similar problem of coherence: there are many moments of brilliance scattered throughout the collection, but only a handful of them are allowed to blossom and grow. Instead of finished works, the stories often feel like imaginative drafts which the creators failed to mercilessly revise. The good moments are strong enough to make *It's Dark in London* interesting reading, but the knowledge that it could have been so much better gives the whole experience a frustratingly bitter aftertaste. — Chris Hall

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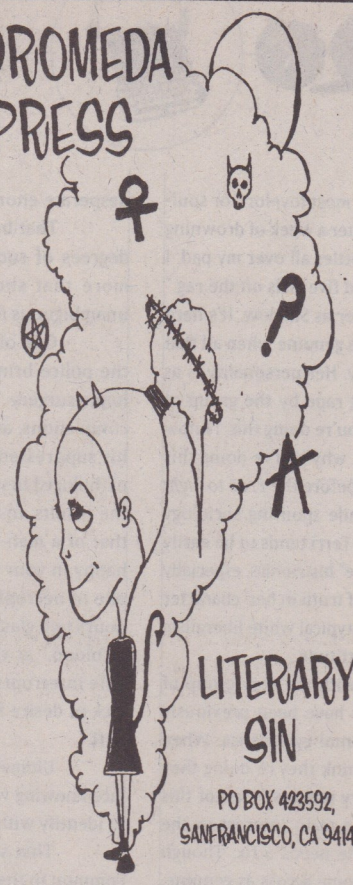

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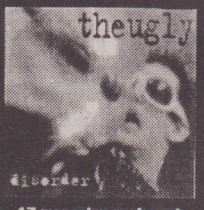

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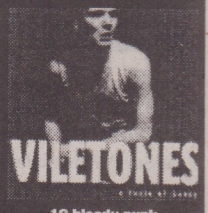

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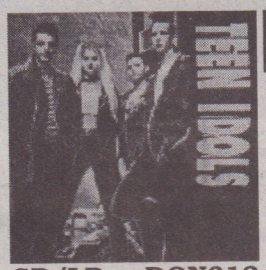

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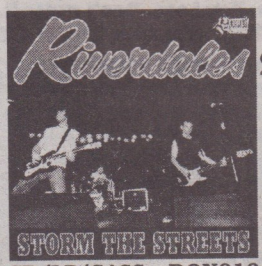

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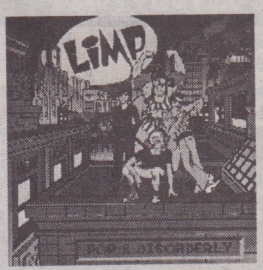

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Coming Winter 1997:Volumes 2 and 3 of RAMONES SONGBOOK(as played by The Nutley Brass)-Nutley, NJ's favorite horn section take on 6 more Ramones tunes easy listening style on these 2 7"s EPs. Volume 1 is still available. See listing below.

Cat#...Band-Title Price

3064...BOBBYTEENS-Firecracker B/W Hey Roxy 7". Bobbyteens play 2 fast garage punk songs on Super Teem Records. Fun Rip Off-like girl punk. Features Tina of Trashwomen.....Blue Vinyl...$3.50

3057...EAST COAST PANIC-Nowhere City 7" EP. Ex-Pist members put forth some genuine aggressive punk with male/female vocals from CT on Red Tape Records. Male/Female vocals & foldout insert....Black Vinyl...$3.50

1997...NOFX-Fuck the Kids 7" EP. This record is great. I mean it, NOFX schools their legions of detractors, followers, wannabees and themselves. 13 blasts of punk energy of a 7" at 45 rpm. Check this against the PMRC 7" and Propaghandi-How to Clean 7" for a laugh.....Black Vinyl...$4.50

5750...V/A-Your Ticket to New Jerusalem zine plus a comp LP. Dwgsht Zine and Hand to Mouth co-release. Great comp of DC emo-bands including Samuel, Hand to Mouth, Two Person Tent, Coyote, Profit Margin and more. Comes with 72 page mega-booklet with DIY, veganism, politics and much more.....Black Vinyl...$7.50

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4083...LINK 80-Killing Katie 10". How do ska bands keep from killing each other? That's 8 guys in the van, 8 guys in the studio. Hey, this sounds like Op Ivy.....Black Vinyl...$8.00(CD #7656 $8.00)

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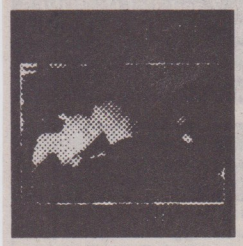

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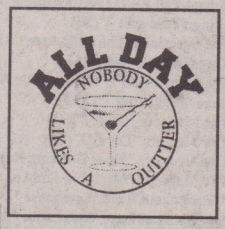

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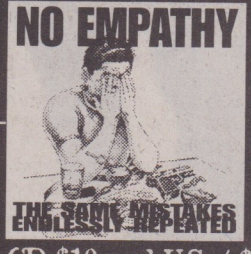

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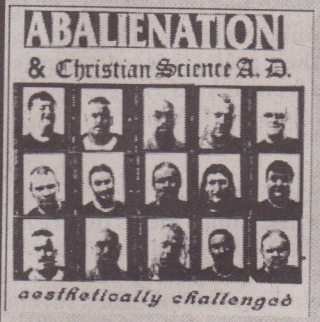
MUSIC REVIEWS

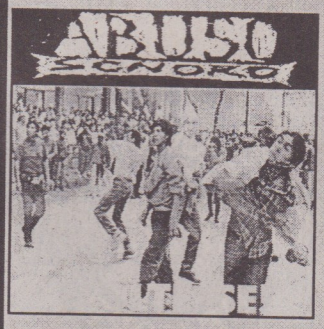
Send MRR your release for review. Don't send wimpy, arty, metal, MTV corporate rock shit here. Don't have your label give us follow-up calls as to whether we received and are reviewing a record. We want punk, garage, hardcore, and will review all those that fall within our area of coverage. Include ppd price when mailing. If possible, send 2 copies of vinyl records (1 for MRR, 1 for the reviewer). We will review CDs, but just CD-only releases. If on vinyl and CD format, send us the vinyl. We are reviewing cassettes again, so send high quality cassette-only releases directly to: Jason Beck, PO Box 2584, Conroe, TX 77305. No reviews of test pressings. Specific criticisms aside, it should be understood that any independent release deserves credit for all the work and money that goes into it. Staff: (PB) Paul Barger, (TB) Toby Bitter, (SB) Sara Bonnel, (EC) Enrico Cadena, (MC) Mel Cheplowitz, (RC) Rob Coons, (DD) Dr Dante, (HD) Heather Daniels, (JF) Jonathan Floyd, (BG) Brian Gathy, (TG) Todd Gullion, (LH) Lance Hahn, (CH) Chris Harvey, (JR) Jeff Heermann, (TH) Tom Hopkins, (TJ) Tobia Jean, (KK) Kenny Kaos, (CK) Carolyn Keddy, (MK) Mick Krash, (RL) Ray Lujan, (TM) Timojhen Mark, (HM) Hal MacLean, (AM) Allan McNaughton, (MM) Mike Millett, (RM) Raymundo Murguia, (SM) Smelly Mustafa, (JN) Jah Nell, (BR) Bruce Roehrs, (GS) Greta S, (MS) Michelle Shipley, (SS) Steve Spinali, (AT) Adam Türk, (LU) Leah Urbano, (JV) Jason Valdez, (MW) Max Ward, (RW) Ryan Wells, (SW) Shane White, (CW) Charles Wolski, (JY) Jeff Yih, (TY) Tim Yohannan, (RY) Rema Young.



ABALIENATION/CHRISTIAN SCIENCE - split EP

ABALIENTION sounds like a generic version of BLANKS 77. Lots of "oi, oi, oi's" that sound contrived and heartless. Next! C.S. reminds of LIFE SENTENCE. But don't get too excited, it never really grabs you. I'm sure these guys are having a great time but it's not on the record. (TG)

(Obese Records, PO Box 512, Vestal, NY 13851)



ABUSO SONORO - "Revolte Se!!!" EP

Cool hardcore from Brazil. Musically, they have a mid tempo, three chord style with growling vocals and screaming choruses. The only drawback I had listening to this was the metallish guitar leads occasionally fused into the mix of things. But overall, it was pretty damn good. (CW)

(CP 2098, Santos-SP, CEP 11060-970, BRAZIL)

THE ADVERTS - "The Wonders Don't Care" 2xLP

For some, THE ADVERTS were one of the most nostalgic '77 British punk bands, armed with good tuneage, TV Smith's superior lyrics, and those snarly/ironic vocals that were to become their trademark. This double LP compiles all of their lost radio BBC's Radio 1 sessions onto a single package, and predictably, their early material stands out best — though album and single versions are to be preferred over these minimally produced studio versions almost to the cut. At the same time, if you liked the BBC's releases of material from, say, THE BUZZCOCKS, this is a great chance to hear alternative versions of great old songs (like "We Who Wait" and "Gary Gilmore's Eyes") that have long been ingrained in your consciousness. Recommended. (SS)

(Get Back, Piazza Maltoni 16, 50065 Pontassieve, Firenze, ITALY)

AHEADS - "More Action" LP

This LP consists of 11 demos, 4 songs from the "Freedom Of Speech" EP and 4 songs from the AHEADS self titled LP. The tracks from '79 are pretty raw while the '80-81 songs are in a more melodic goth/punk sound. This German band sang in English about mostly anarchist political issues. (MM)

(Loud, Proud 'n' Punk Records, Jörg Spengler, Hauptstr. 22, 37412 Hertzberg, GERMANY)

ALL ILL - "Mind Power" CD

Wow. This is right on. Spanish hardcore with a lot of influences. I would say that these folks are a definite mix of GO! and CITIZEN'S ARREST. They tend to get a bit punky in here as well. Very diverse, and interesting. This is worth ordering for sure. (LU)

(B-Core Disc, Apdo 35221, 08080 Barcelona, SPAIN)

ALTERAZIONE - "In...Disciplina" EP

This is classic Italian hardcore with a modern edge, meaning lots of speed, and great vocals. Few languages in punk rock flow off the tongue as smoothly as Italian. They even toss in a few clinks on the cow bell, which is a great throwback to the days of RAW POWER and the like. The only thing missing are the bandanas. (RC)

(Antonio Italiano, Via Rio Rosso 37, 98040 S. Pietro Di, Milazzo, ITALY)

AUTOMATIC - "Second Skin" EP

Keeping the sXe strong in Louisville, AUTOMATIC have an endearing '86 HC style with some (not enough to destroy listening ability) sappy emo breakdowns. Hope these bike lovers continue in the their HC vein and don't lame out to the express themselves with emo. (TJ)

(Capsule, PO Box 970922, Ypsilanti, MI 48197)

MUSIC REVIEWS

ANTI FLAG/AGAINST ALL AUTHORITY - split EP

ANTI FLAG sounds a little like SCREW 32, with the occasional PLAN A PROJECT ("Let's Go!") style vocals thrown in. The lyrics are of that punk™ PC nature, or the opposite of, say, OPPRESSED LOGIC. AGAINST ALL AUTHORITY seem at first like another band that thinks hardcore punk™ is early RANCID, then the horns come in and all of a sudden I'm wondering if there are studded leather jacket wearing fraternities in Florida. Whatever the case, I like the lyrics and the cover art (AAA side) more than the music. Actually I like the music, it's just those damn horns! Let's not forget the red vinyl. (JV)
(Records Of Rebellion, PO Box 700215, Goulds, FL 33032)

ANTI-PRODUCT - "Dead Heroes, Dead Dreams" EP

This band has the whole CRASS format. Political punk that sounds a lot like NAUSEA. Lots of well meaning lyrics about how the government is an evil thing. It's good if you're into this type of music, but for the most part it seemed too derivative and cliche. Large newsprint poster inside to hang up in your local anarchy headquarters. (CW)
(Obese Records, PO Box 512, Vestal, NY 13851)

APARAT/ TOTUUS - split EP

While they're probably aspiring to more like the current wave of grindcore, both of these bands have elements of the classic Scandinavian/European hardcore scene of the early and middle '80s. APARAT are a little noisier. Still, there are elements of MOB 47, PANDEMONIUM and early TERVEET KADET throughout all 14 tracks. Pretty kicking all the way through. (LH)
(Yellow Dog, PO Box 550208, 10372 Berlin, GERMANY)

B.A.P.! - "Friday Night" CD

Now this is bad! Not in the Michael Jackson sense mind you, but bad as in a slow, boring, and lackluster stab at oi and street punk. There's one okay song out of the six on here, and I'm no statistics major, but that's not good. (RM)
(DSS Records, PO Box 739, 4021 Linz, AUSTRIA)

BACKBONE - CD

Not to be confused with the band BAREBONES (also from Japan), this is the first I've heard from BACKBONE. Nice looking CD - metallic foil looking cover... minimal information (not even a band member listing!). It went downhill from there - taking cues from both punk and rock, they strayed too far into the rock wasteland for my tastes - using many of the cliched songwriting tricks you'd hear on any 'alternative' radio station. Next! (TM)
(ZK Records, B1F From Shimbashi Bldg, 3-4-12 Shimbashi, Minato-Ku, Tokyo 105, JAPAN)

BAD ACID TRIP - "Remember" EP

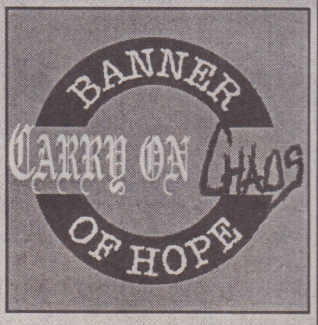
This is the least political grind core I've heard in while. This grinds it out in a standard way, but the lyrics are a bit goofy for this type of music, the universal hate of hippies and personal love. They do throw in their social two cents, but for some reason you can tell they're from LA. (TJ)
(Kill Music, 6132 Romaine, Los Angeles, CA 90038)

THE BAM BAMS - "Come Along" CD

German pop punk combo with femme vocals that bring to mind a more mid-tempo FASTBACKS with less "girlish" vocals. Songs with hooks a mile wide and some really nice singing. Pretty engaging in its melodic and hook-filled subtlety and definitely not a record for the "power" set. Includes a cover of "Palisades Park" and "Kids In America". Two great tunes here in the REZILLOS-ish title cut and the NASTY FACTS-ish "Jack And Jill". This one's a keeper. (JY).
(High Society Internation, St. Petersburgertsr. 4, 18107 Rostock, GERMANY)

BANNER OF HOPE - "Carry On Chaos" EP

Catchy mid-tempo punk rock with melodic female vocals. Fans of VICE SQUAD would like this EP a lot. Song topics include rape, friendship, protest and selling out. (MM)
(119 East 11 St., Linden, NJ 07036)



THE BAR FEEDERS - "Scotto El Blotto" CD

Pretty off-the-wall punk rock. Kind of reminds me of FLAG OF DEMOCRACY. A complaint I would have is they got a damn distortion on the vocals that makes it sound like the BEASTIE BOYS punk stuff. Maybe it's good live, but this disk doesn't thrill me. Get someone else to record it next time. (TG)
(Depth Charge, 1001 Page St. #1, San Francisco, CA 94117)

BARRICADES - "The Same Anguish" LP

These Polish punks pound out the HC. Driving, feverish metal-edged punk sounds so good when you can hear all the instruments (clean & powerful,) like this. (TJ) (Thought Crime, Jens Walter, Petersburger Str. 68, 10249 Berlin, GERMANY)

MUSIC REVIEWS

BASSHOLES, FEATURING APRIL MARCH - "Moody/ Microscope Feeling"

I'm sorry I'm not hip to April March, even on her record with THE MAKERS. She's an ok singer I guess, not as throaty as Kim MUFFS. Two short, songs fast garage country punkers, whatever. Yes, the Birkenstocks on the back cover, I noticed that. (EC)
(Sympathy For The Record Industry)

BATMOBILE - "Welcome To Planet Cheese-Home Of Rot, Stench And..." CD

An interesting mix of surf guitar and rockabilly walking bass lines. The whole record seems like it was recorded in one take giving it the urgency necessary to pull of a garage record in the 90's. The live experience complete with not so perfect production. Also the singer has a pleasant voice that I don't mind listening to over and over. (CK)
(Count Orlok Music, PO Box 2738, 3000 CS Rotterdam, HOLLAND)

BLANC ESTOC - "Miststuck" LP

This is what I would call very bad oi. But not in a way you might think at first. It sounds like a German oi band got a record deal with one stipulation: "Could you guys sound a little like GREEN DAY?" Very thick accents sound pretty cool, but it doesn't save it from the over poppy, slow boring cheese being banged out. (TG)
(DSS Records, PO Box 739, 4021 Linz, AUSTRIA)

THE BLOCKHEADS - "Tall, Skinny, And Lonely" CD

Five cool blasts of melodic punk sorta reminding me of a less noodle-y SICKO or maybe really early LEMONHEADS. They even thank the Phoenix Theater and I haven't thought about that place in years. Fun. (LH)
(MDFL Recordings, 316 Stony Brook Way, Santa Rosa, CA 95401)

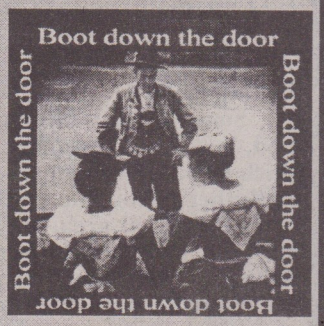
BOBBYTEENS/BEES KNEES - split EP

Shit, this is the best record this month outside of that crazy-good Dutch comp that Lance got. Only these bands are still very much alive and kicking high heiny on this split EP, which oozes catchy charm like a swollen teenage zit! The BOBBYTEENS race thru their ditty 'Baby Doll' which perfectly hits the fast-plus-catchy button. Play it again ... it's still good! Cool. The flip features the BEES KNEES, who play two drippy-with-distortion numbers that ... that ... fuck it, words fail. They're fucking emo, okay? Metallic-emo-hardcore-crossover-baggies-death-whizzz. I really want some of that audience to hear what actual rock n' roll sounds like, so I hope that line gets quoted in some skate-zine ad, resulting in a 'mistaken' purchase. This is a record that will be played alot in my room. I'll point the speakers into the street. (RW)
(300 Club, 587 Ocean Ave, Leucadia, CA 92024)

BOMB SQUADRON - "Smash Hits" EP

Sometimes I find it hard to believe that so much energy can come out of a recording studio, and this is one of those times. Pure energy coming from these guys. They play fast, they're mad, and they're hardcore. (HD)
(GMM Records, PO Box 15234, Atlanta, GA 30333)

BOOT DOWN THE DOOR - "Dumb & Down" EP



Although "Boot Down The Door" sounds like "break down the walls," these folks are not wrapped up into any straight edge thing and it's silly rule bound scene. They rip it up HC style with a smidge of grind. Fast and catchy, this grabbed me first listen, esp. A side. (TJ)
(Rob Glueck, Danziger Freiheit 5, 93057 Regensburg, GERMANY)

BOUNCING BALLS - CD

Competent and listenable but pretty by-the-book "noise-pop" shit in that ol' REPLACEMENTS, et. al. groove with a little NIRVANA and some rootsiness/drunkeness thrown in for good measure. Y'know I do have a soft spot for this stuff but standard fare hooks and loud guitars do not make my blood vessels dilate as it once did. That being said, I can also say that at their best, these guys come up with an almost NEW YORK DOLLS type thing, but not often enough, okay? But I'm sure these guys are real cut-ups, just like the other guys in your frat house. (JY)
(Genuine Spurious Records, PO Box 803664, Chicago, IL 60680)

BOVVER WONDERLAND - "Born To Booze" 10"

This is the second record of nothing but drinking songs I was given to review. Seems like somebody's getting wise—better start drinking my wine out of a Pepsi can when I come to MRR. Anyway, this disk is full of catchy anthems, shouted group choruses, songs to unite the drunks, it's an oi record, you know the drill. They thank a bunch of skinheads and have songs like "Domestic Violence: The Instrumental". Good record for what it is, but I wouldn't party with these guys if I were you. (JN)
(Scumfuck, Postfach 100709, 46527 Dinslaken, GERMANY)

THE BRISTOLS - "Seduta Sul Mio Sofa/You Know, You Know"

More great garage punk with cool deadpan female vocals from the UK. Fuck, maybe it's just my stupid Americanness, but English accents sure make garage punk sound a lot cooler. The choppy organ playing gives it a bit of a ? AND THE MYSTERIANS feel. Nice. (LH)
(Hangman's Daughter, PO Box 671, London E17 6NF, UK)

MUSIC REVIEWS

BROTHER'S KEEPER - "Self-Fullfilling Prophecy" CD

This has some of the worst vocals I have ever heard. It sounds like the guy sucked down a hot air balloons worth of helium before he laid the vocal tracks down. The music itself is similar to SNAPCASE. but not half as good. This was painful at best. (RC)
(Trustkill, 23 Farm Edge Ln, Tinton Falls, NJ 07724)

THE BURDENS - "Working Class Joke" CD

I missed SOCIAL D. while I was in Hawaii hanging out with my buddy Glenn. "So what?" you say. Well this here band sounds a bit SOCIAL D., with a touch of pop (dare I mention GREEN DAY) as well as THE U.K SUBS. That's what. For the most part they band pull it off pretty well. (RM)
(G.M.M., PO Box 15234, Atlanta, GA 30333)

BURNING DOG - "Last Days" CD

Some of this is okay, not really warranting being called good, but really just okay. It's hardcore from Oxnard, CA which I would've thought would have made this better than a lot of other shit out there, seeing as how I'm a huge fan of a few bands from that area, but nope, no luck. It's fairly generic hardcore, no tricks, no hooks that really stick with you, no really great artwork. Pretty bland actually. I'll pass. (PB)
(The Edge Recordz, PO Box 7111, Oxnard, CA 93031)

...BUT ALIVE - "Bis Jetzt Ging Alles Gut..." CD

I'm too poor to travel, so I must explore various cultures and continents through records. Today I am in Germany and my tour guides are ...BUT ALIVE. On this particular trip Germany reminds me of Oxnard, California because ...BUT ALIVE sound a lot like ILL REPUTE. There is a PROPAGANDHI cover, and let's face it, most German bands seem to want to be a Fat W reck band even if it means being a NOFX cover band. ...BUT ALIVE seems to be better than that, and the lyrics read cool (surprise, they're political!). Recycle those yellow back issues of MRR and buy... or maybe not. (JV)
(G-7 Records, Box 3905, Corydon, Winnipeg, MB, R3C-3S3, CANADA)

C.D. TRUTH - "Akron Leaking Urinal" EP

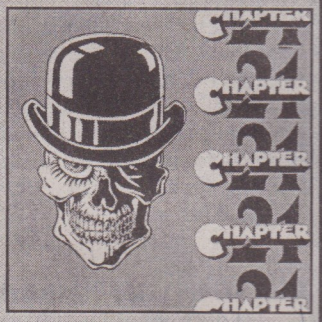
This band's EP is one of those quirky, funny releases we get from time to time. Musically, this falls into the art damaged punk, rock canon. Basically, they hate driving, and are proud of Akron's Goodyear Blimp™ with a generous amount of sarcasm. The EP is on white vinyl and comes with a 16 page collage booklet. (MM)
(Jeffro Smull, 262 Gordon Dr, Akron, OH 44302)

CAPO REGIME - "Pissed Up Punks" LP

These guys drink a lot, got some punky hair and jackets, and are sounding better than previous material I've heard. Slovenly Brit punk with a bite, urgent lyrics, and puke colored vinyl. (TB)
(Step-1 Music, PO Box 21, Tenterden, Kent TN30 7ZZ, ENGLAND)

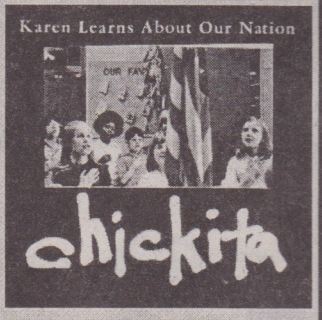
CATHARSIS - "Samsara" CD

Full on, powerful, metal laden hardcore. Emphasis on pure heaviness and evil themes make this a bad-ass CD. Comparable to the GEHENNA, UNRUH, FALL SILENT sound (though not quite as good as the aforementioned). Throw some weird breakdowns in with some '70s, SABBATH-esque riffage, and you got your neck a'swaying. (MW)
(Crimethink, 2695 Rangewood Dr., Atlanta, GA 30345)



CHAPTER 21 - "United In Anger" EP

The a-side of this two song offering is pretty boring. With really gruff vocals sung over slow and plodding music it brings a number of mid-eighties white power or R.A.C. (rock against communism) bands to mind. From a purely musical standpoint I've never been a fan of that stuff, so thumbs down. On the b-side the tempo picks up and these guys manage to churn out a really cool pogo worthy tune. The lyrics are pretty standard stuff about punk and skin unity and living "the life". For diehard oi-sters only. (RM)
(Vulture Rock Records, PO Box 40104, Albuquerque, NM 871961)



CHIKITA - "Karen Learns About Our Nation" EP

This is not what I was expecting at all. Take one part HUGGY BEAR, one part BIG BLACK, a splash of EINSTURZENDE NEUBAUTEN (or however the fuck you spell that) and run it all through a Tascam 4-track and you've got a rough idea as to what's happening here. One person's headache is another person's catharsis. Know what I mean? (LH)
(Sexshop, Lange Niezel 2, Warmoesstraat 65, Amsterdam, HOLLAND)

CHUCK - "Westward Ho!" CD

Chuck is a SoCal band that I remember fondly from my SoCal days. Even played a show with them once. They were good then, and they're still good now. Maybe even better. Thirteen well mixed, fast and catchy songs that make for a great album. At times a little BAD RELIGION and at times a little FACE TO FACE. Even sound a bit like ALL. With all that, how can you go wrong? Buy it! (AT)
(Fearless Records, 13772 Goldenwest St. #545, Westminster, CA 92683)

MUSIC REVIEWS

CLIFTON LEE MANN - "Om" CD

This is a more powerful than average power-pop release. Well written mid tempo rock songs with grungy hooks and spoken/sung lyrics. A bit PAVEMENT like. Good stuff. (MM)
(Pleather Records, PO Box 3572, Chapel Hill, NC 27515)

COMBAT SHOCK - "Wishful Drinking" CD

One-dimensional hardcore punk, but not without redeeming qualities. An early eighties, GBH meets VICE SQUAD (fem vocals) hardcore sound. The lyrics, while simplistic, are always entertaining... "Kicking copper should get you a medal/So run one over step on the pedal/Reverse and run across his face/Put PC Scum in his place." Indeed. (AM)
(Bomb Factory, PO Box 21, Tenterden, Kent, TN 30 7ZZ, ENGLAND)

COUNTERCLOCKWISE - "Cop*Rock" EP

At first I thought this was gonna be a lame ass wannabe ska band. Then it played a little and got faster. Cool. Pretty thick and well mixed. Then the singer came in. Not cool. Give' em a few more years to go through puberty. Then maybe. Then, as if that weren't enough, they break down into...lame ass wannabe, hardcore-ska. They wouldn't be so bad if they stayed with the faster punk with horns stuff and got a singer who doesn't sound like he just got kicked in the balls. Then they'd sound like AGAINST ALL AUTHORITY or early KANKERSORES. One for the tone deaf. (AT)
(Dill Records, PO Box 347388, San Francisco, CA 94134)

CRAIG'S BROTHER - "Keepin' It Real" EP

Here's a band that wants to jump on the Fat Wreck Chords bandwagon, which means their musical range is from A to B. 4 tunes that smack of theatrical bullshit. One song sounds like they stole it from DAVID BOWIE. Get this if you just can't get enough of NOFX wannabes. (MC)
(Apple Jacks, 632 Condor Ave., Ben Lomond, CA 95005)

CRAZY CANDY DATES - "First Fall Over" EP

This band is weird. Kinda like a not so Fat Wreck version of WIZO. Some songs in English, some in German. Yep, that's right. They're German. Which doesn't surprise me that they sound like a Fat band at all. But that really doesn't have much to do with *them* now does it? Like I said earlier, they sound like WIZO. Not quite as tight as WIZO but still as energetic and catchy. Pasty red vinyl, limited pressing, and worth every cent. (AT)
(Nille Records, Josephstr. 23, 96052 Bamberg, GERMANY)

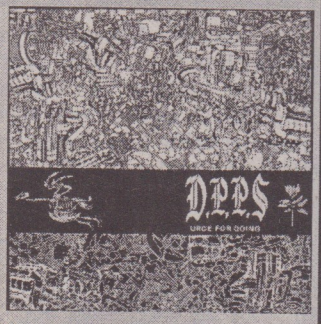
CRAZY CANDY DATES/SUMO CHICKEN ATTACK - split EP

CCD deliver catchy pop punk tunes with butchered, off-key English vocals. These Germans haven't quite mastered the English language, with awkward sentences and strange accents sung in awkward meter, but they do come off sounding like Fat Mike or Morrissey. Their cover of THE SIMPLETONES' "Tiger Beat Twist" proves how we can learn by imitation, because all their strange idiosyncrasies magically vanish. The silly, primitive comic strips on the lyric sheet pale in comparison to their "First Fall Over" EP, but the music is comparable. THE CHICKEN ATTACKS have the verbal English mastered, but their insert is written completely in German. Musically SCA is like a stiff BAD RELIGION with equally insightful lyrics. (HM)
(Nille Records, Josephstr. 23, 96052 Bamberg, GERMANY)

CREED - "Attack Of The Fifty Foot Bamse System" CD

This Finnish band sounds like a slower version of BAD RELIGION. The vocals are sung in English. Can't say I've ever heard a punk rock version of "What A Wonderful World" before. (MM)
(Mika Vihlman, Latokartanontie 51, 28300 Pori, FINLAND)

D.P.P.S. - "Urge For Going" EP

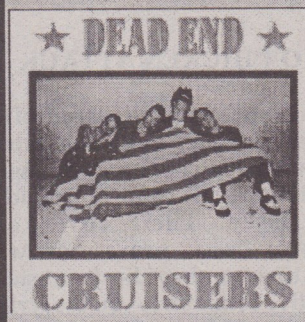


Six blasts of hardcore noise bringing to mind "Under The Scalpel Blade" era DISORDER. The feedback between songs even sound like a dentist's drill. The totally fucked up production and mastering loses all the bottom end including most of the drums. But whether they like it or not, it becomes a new noise even more abrasive than what they sought to create. (LH)
(Nat Records, Tokyo Store, Shinme Building 3F, 7-33, Nishi-Shinjuku 7, Shinjuku, Tokyo 160, JAPAN)

DAHMER/INFINITE RADICAL FREAKS - split EP

This is about what I'd anticipated from these two bands - nothing bad, but nothing entirely unexpected either. Canadian grindcore meets its Japanese counterpart - I'd have to go with DAHMER getting the better of the two halves with their wall of noise/Casio keyboard approach. Inventive stuff! I.R.F. have a more straightforward noise approach - it works, but there's just so much around that's similar, I'm not sure it'd ever stand out in the crowd. (TM)
(Slightly Fast Records, 303-34 Ogura, Maizuru, Kyoto-Pref 625, JAPAN)

MUSIC REVIEWS



DEAD END CRUISERS/LOWER CLASS BRATS - split EP

This is a worth picking up for THE LOWER CLASS BRATS side alone. Two catchy and powerful anthems that mix rock 'n roll type punk similar to THE DEAD BOYS with traditional oi stylings. The DEAD END CRUISERS look really punk and what not but their two songs bring THE SMUGGLERS or HI-FIVES Lookout type pop-punk to mind and I'm not a big fan of either of those bands or that labels releases as of late. A bit more umph would do wonders. (RM)
($4 ppd: Second To None Records, PO Box 4947, Austin, TX 78765)

DEAD PATRIOT - "Just To Top It Off" EP

Musically this is a cross between HIS HERO IS GONE and ASSUCK, but the vocals on this record are so bad it's comedic. There are two singers(?), one does the deep guttural growl and the other sounds like he's impersonating Animal from the Muppets chewing on razor blades more than anything else. I think they're a serious band, meaning that I don't think is supposed to be a joke, but this is still pretty funny. Musically this is fairly decent, but maybe they should try to actually *say* the words that they say are the lyrics, or just scrap that idea altogether and test ride into the instrumental territory. (PB)
(Penske Material, PO Box 2692, Costa Mesa, CA 92626)

DEBELI PRECJEDNIK - "Fat President" EP

I think I can accurately say that I probably know as well as anyone that bands that play that "Fat Wreck Chords" sound exist everywhere. DEBELI PRECJEDNIK are Croatia's answer to the puzzle, with a sound that falls close to NO USE FOR A NAME. Maybe they know this, and hence this EP's title (and the band's translated name). (JF)
(Dirty Old Town c/o Igor Banjanin, Kraljatvrtka 7, 34000 Pozega, CROATIA)

DEFIANCE - "No Time" EP

Leather, studs and anarchy in a surprisingly melodic street punk release. Some well arranged music and 'get off your ass lyrics' about hating America. (TB)
(Profane Existence, PO Box 8722, Minneapolis, MN 55408)

DEVIL DOGS - "No Requests Tonight" LP

I was really excited about reviewing this record because I heard a lot of things about this band but never actually heard them. I'm not a live record fan, and this didn't change my mind about live records, but it did make me think that they were awesome to see live—you just can't duplicate that on vinyl. They do a cover of the RAMONES' "Babysitter" that is pretty cool and the rock n roll music was all I hoped it would be, but I'm going to invest in a plain old studio recording. There is also a bitter rant on the inner sleeve that is pretty entertaining. (SB)
(Sympathy)

DI LANCE CORPORAL - CD

Remember when NOFX came to your town with their first 7" and you had a great time at the show? Yet, they wouldn't hang out at your Positive Force-ish house 'cus the kids were too political and you had to question that anti-vegetarian song on their new EP? Then, when they left town you had to purify yourself by listening to CRASS over and over. Well those days of hurting are over! DLC is PC NOFX. Of course, they do NOFX better than NOFX these days. (TJ)
(Underworld, 10738, Millen, Montreal, PQ, H2C 2E6, CANADA)

THE DIABOLIKS - "Never Thought You'd Leave Me/I Can't Sleep at Night"

The cover of the PLEASURE SEEKER's moody "Never Thought You'd Leave Me" is pulled off nicely (good choice for a nod to SUZI QUATRO's first kind of big deal band, too, since their raucous "What A Way to Die" has been covered plenty as of this date). Flip is a pleasant garage folk-punk number. Girl band geeks take note! (DD)
(Mademoiselle Records, 24 Portland Rise, London, N4 2PP, UK)

DICKIE STABONER - "Fire In The Hole" EP

A nothing special band puts out a nothing special record, that's quite frankly...nothing special. This band has nothing going for them at all. They sound like a Fat Wreck band. Yet on the back of their record, there's a letter from the round boy himself (Fat Mike) rejecting them. Which surprised me a little cuz they got the sound, and they're kids. And we all know about Fat Mike and little kids. Or was that Livermore? Anyway, typical Fat sound with one (horrible) ska song, and a bowl of weed on the cover for all the hippie-punks. Green vinyl. Not worth a dime. (AT)
(Unkle Kunkle Records, 1223 W. Glenmore Dr. Chandler, AZ 85224)

DISCOUNT - "Half Fiction" CD

Wow! This kills! In a pop punk way, of course. Just as great as their last CD but much more confident and sharp, especially in the vocal department. Is this the best voice in the world or what? Imagine J CHURCH with amazing gal vocals. Tone and power without over-singing. A real down home treat. Catchy tunes with pop-emo overtones but there's no shortage of spunk here. "Clap And Cough", "Keith", and "On The Counter" blow away the biggies in the trendy punk rock/mainstream world. Awesome! Just stay indie please. (RL)
(Kat Records, PO Box 460692, Escondido, CA 92046)

MUSIC REVIEWS

DISTURBED - "Eye Spy" EP

The wildly uneven Detour label score with this head-bouncer of an organ-led smoothie. Good singing, good playing, just radiates a pretty cool vibe. Breaks absolutely no new ground. Fine. (RW)
(Detour Records, PO Box 18, Midhurst, West Sussex, GU29 9YU, ENGLAND)

DIVIDE AND CONQUER - "Cops Corpse Bonfire" EP

Good, solid and fairly eclectic punk from North Carolina. There's catchy pop punk with upbeat drive that suddenly erupts into discordant circle mosh hardcore (including metal lead solos). They do a good job reconciling the poppier upbeat moments with the geek thrash they play. The songs include lyrics about the destruction of Appalachian forests and information about jailed A.I.M. member Leonard Peltier. Overall, the ideas and songs are well put together and have a healthy if subtle silliness that makes the ideas all the more accessible. (MK)
($3.00 ppd: Ginger Liberation Records c/o Nate Tarr, 17583 Founders Hall, 5800 W. Friendly Ave., Greensboro, NC 27410)

DOLLY D. - "Ready To Rock" CD

Very enthusiastic punky hardcore from these German lads. Unfortunately, the good production and cartoon cover of the band leaping through a newspaper do not save this album from being terribly repetitious. (TB)
(Scumfuck Mucke, PSF 100709, 46527 Dinslaken, GERMANY)

THE DREGS - "The Herd" EP

Crusty hardcore with some scary ass vocals. This guy has an amazingly deep raspy voice and it's put to good use over fast hardcore music. With it's awesome and catchy beat, "Keepsake" is the best of the three songs. (HD)
Receptacle Records, PO Box 20259, Tompkins Sq. Stn, New York, NY 10009)

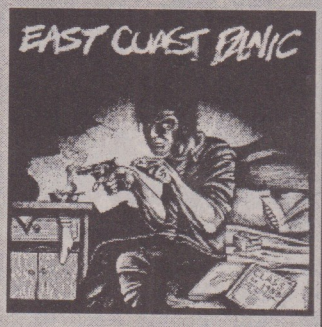
DRONES - "The Attic Tapes 1975-82" LP

First wave punk rock from the UK. As far as unreleased basement recordings go, this is pretty good quality. Although it varies from sloppy early days punk rock to STRANGLERS-like new wave. If you like THE DRONES (and you should), this is a decent supplement to their recent LP/singles re-issue. (RL)
(Get Back, Piazza Maltoni 16, 50065 Pontassieve, Firenze, ITALY)

DROPOUT - "Smile When We See You" EP

British guitar punk that covers familiar ground for that genre the past 10 years. The production is below average for Brit-punk, as are the vocals. "Better Life" is the one good songs of the 5, and it's in a more oi vein than the others. (MC)
(Bananabuggy, 166 Melwood Dr, West Derby, Liverpool, L12 4XH, ENGLAND)

EAST COAST PANIC/ THE SEVERED - split EP



THE SEVERED are pretty mediocre fast East Coastish hard core with screaming vocals. EAST COAST PANIC are ex-PIST members and they sound a lot like their old band except they have added female vocals to some songs. They're pretty awesome. Very powerful music. It's quick four chord stuff, but it's damn good four chord stuff. (HD)
(3 ppd: Noxious Release, 23 Maplecrest Dr, Danbury, CT 06811)

EL RAY - "MNP Ist Schecht" LP

An interesting release from this young, German four piece. They mix things up pretty well by bringing equal parts pogo, oi and pub rock to the table and manage to churn out a couple of certifiable classics. The vocals rate high on the snotty meter and even when this dude sings in English, which isn't often, you can't really understand what he's saying but that's a good thing with this outfit. (RM)
(Scumfuck, PSF 100 709, 45527 Dislanken, GERMANY)

ELECTRIC FRANKENSTEIN - "Action High" LP

Jersey's the king of states with me, I've never been, but how could it not rule to share the land with the likes of this band. With music like this I could be happy anywhere. I'm just counting on E.F. coming out West from time to time. I know of a few thousand tattooed fellow fans who would agree. This, their latest LP, is the best thing since beer. E.F. has tightened up, and are even more rockin' than before. Record of the year, my friends, don't pass it by! (RY)
(One Louder Records, PO Box 1NW, Newcastle Upon Tyne, NE99 1NW, UK)

THE ELEMENT 79 - "Dig Out!" 10"

There may be a fledging garage scene in Colorado that I have yet to hear enough about. The latest offering is THE ELEMENT 79 who bring you a garage-surf blend. Mostly dancing type numbers, but a few ballads thrown in so you can waltz. You can definitely hear the MAKERS influence though it's hard to be a garage band in the 90's without having the MAKERS as an influence. There is just a little something missing. (CK)
(360 Twist!, PO Box 9367, Denver, CO 80209)

MUSIC REVIEWS

THE EMBARRASSING REX - "Empty Pocket Syndrome" CD

Okay, some of these lyrics are pretty dumb. Just thought that I'd get that out of the way... Fifteen catchy as hell pop punk songs. They all have their little bits that keep you briefly interested until the song is over. Not much variation over 15 songs. But it's fun in a SQUIRTGUN sort of way. (LH)
(Gruntshop Records, 446 9th St., Brooklyn, NY 11215)

EXIL - "Das Wort Muss Wurgen" EP

Upbeat, consistent paced four chord German punk with some melodic elements. No frills, just straight forward and solid. With vocals following the up pace of the music, it has a bit of an '80s political Euro-punk feel. The lyrics are all in German, and even though I can't read it, it's nice for a change—especially considering how geared to English speakers most European bands have become. (MK)
(Fuckin' People Records c/o Timo Nehmtow, Schleswiger, Chaussee 43a, 25813 Husum, GERMANY)

EYELINERS - "Do The Zombie/She's Fallen In Love With A Monster Man"

Garagey girlpop with a reasonably catchy tune on the A side, and a bad REVILLOS cover on the B side. It's been done a million times before, but if you just can't get enough '60s retro stuff, there seems to be an endless supply. (MC)
(Sympathy)

FANG - "Hair Of The Dog" EP

This EP contains one decent fast punk rock song, one forgettable slow punk song similar to "The Money Will Roll Right In" from 1982's "Land Shark" LP, and one awful rock song. Another band from the old days at Ruthie's Inn that didn't need to reform. (BR)
(Man's Ruin Records, 610 22nd St#302, San Francisco, CA 94107)

FASE QUATTRO - "Underground" EP

Awesome song, "Necrofilo Shake" is about sex with the dead with great garage punk fuzzed out guitars and great vocals. The A side is too psychedelic for me, but get this if you are a fan of THE MORLOCKS, you won't be disappointed. First garage punk single out of a little town I used to live and got the fuck out before I hung myself. (EC)
(Fase Quattro, Via Adua 8, Livorno 57100, ITALY)

FAT DAY - "Burrega" LP

This is marvelous. If there is a sound that could be my theme music at the moment it is this FAT DAY album. Spastic bursts of music that stay focused and direct for a short amount of time only to disintegrate into confusing and long samples of nonsense before another concentrated an furious blasts. High pitched vocals yammer out bizarre but well understood lyrics, which you can follow in a booklet that shows the patty cake hand claps that can follow the songs. All this plus healthy doses of geekiness and fun have kept this on my turntable. (TH)
(100% Breakfast, PO Box 381804, Cambridge, MA 02238)

FITS - "Too Many Rules" LP

Too many fucking rules, indeed. The FITS were never really leading lights of British hardcore - more like mid-season replacements. This reissue collects material dated from 1980 to '82, off their various EPs and LP. Quality-wise it ranges from sludgy sub-EXPLOITED schlock to faster, generic '82-style punk rock, and contains the worst ROLLING STONES cover ever committed to vinyl (a punk/joke "Jumping Jack Flash"). The FITS weren't bad for that whole scene and era that they emerged from, but they haven't stood the test of time either. (JH)
(Get Back, Piazza Maltoni 16, 50065 Pontassieve, Firenze, ITALY)

FIVE KNUCKLE CHUCKLED - "All Hammed Up" CD

Sounds like some one wants to be NOFX or GUTTERMOUTH. Points for an anti hippie song though. (JF)
(Raw Energy, 65 Front St. W. #0116-42, Toronto, ON, M5J 1E6, CANADA)

FLAPJACK HAIRPIECE - "Kid With A Man's Head" CD

Really tight and aggressive pop rock. Just moody enough for my tastes to avoid cheesiness. I like the feel of it. Like CHEAP TRICK meets GAMEFACE. Great harmonies and production. And I still can't believe they did a heavy metal version of "Hotel CA". This is the sort of thing that should be blasting out of radios across America. (BG)
(Onefoot Records, PO Box 3834, Cherry Hill, NJ 08034)

FOSTERS - "Not Much To Me" EP

A good pop punk release with the girl/guy vocals thing going on. Almost reminds me of a punky-er PRIMITIVES at times and a more amateur DISCOUNT at others. Definately a good starting point for a new band. (RL)
(Kat Records, PO Box 460692, Escondido, CA 92046)

FRIGG A-GO-GO - "The Penetrating Sounds Of..." LP

I have no concrete evidence to back up this statement, but people from Louisiana know how to rock. Yet, they suppress the guitars. Let them loose! Please. Bass and vocals overwhelming an entire song is not that appealing to my ears. Garage rock with an organ here. Cool, catchy songs got me taping my feet. (CK)
(360 Twist!, PO Box 9367, Denver, CO 80209)

MUSIC REVIEWS

THE 4-SQUARES- "93-97" video

I can't think of anything I've done wrong, but I must be getting punished for something, because watching this is pure torture. I can't believe anyone would put anything this poorly made out. The audio is either overdriven or so low you can't hear it. The video footage is shaky, dark, boring, stupid, and out of focus. The editing is absolutely hideous leaving huge gaps of video snow in between footage, as well as bad jump cuts to out of focus moving camera footage. It's like these guys got drunk and walked around with a camera trying to think of things to do for it. They came up with was stupid close-ups of someone's face for five minutes, and shots of people talking (you can't hear them) followed by cuts to people mooning the camera. If that isn't bad enough, these geniuses edited a loop of some guy throwing up for ten minutes. I could go on and on about how horrible this video is, but I don't want to waste anymore time on it. The only thing this video is good for is taping over this crap. (HD)
(5 ppd: Quincy Shanks, PO Box 184, Wayne, IL 60184)

FUN PEOPLE - "Toda Niño Sensiblesabrá De Que Estamos Hablando" CD

An aptly named Argentinean band - I certainly had fin listening to this. For the most part, ultra-poppy punk rock with great vocals that drift between languages randomly. However, there are moments of total hardcore, acoustic folk, piano and accordion on here, and they all work. Usually, such unusual combinations just sound terrible, but here it sounds fresh and interesting. The packaging is weird too... the CD comes in a full-size LP sleeve complete with a large booklet of lyrics (in four languages) and contact addresses. Despite what my teachers told me, Argentineans seem like great people, and if it was up to me, they could have the Malvenas (Falklands)! (AM)
(Ugly/Las Feos Discos, CC 48 Suc. 49, CP (1449), Buenos Aires, ARGENTINA)

FUN PEOPLE - "Desarme!" EP

Let me state straight off, that I think Argentina's FUN PEOPLE are the most rocking band around today. Live and on record, I'm not sure if any band is better, that being said, on to the record. Of course, it rocks! Two originals, and a three covers: of the SHAKERS, CLASH,and BLACK SABBATH respectively. The covers are solid, and the originals are a perfect blend of FUN PEOPLE's, AVAIL meets SNFU sound. A thing of beauty. Even though this EP is put out by Frost Bite, they've fucked over the band so just get it from them. (JF)
(Ugly/Las Feos Discos, CC 48 Suc. 49, CP (1449), Buenos Aires, ARGENTINA)

FURY 66/CHANCES ARE - split EP

Both bands contribute 2 tracks. FURY 66 play a melodic punk not unlike AVAIL at times. One of their songs is a cover of the CRO MAGS' "World Peace". I thought they sounded pretty damn good. I did not like CHANCES ARE as much, however. They had a very generic, late eighties popcore sound going on, and I barely got through both their tracks without wanting to shut it off. Oh well. (CW)
(Humble Merchandise, PO Box U, King City, CA 93930)

THE GAIA - "777 (1991-1997)" CD

This CD spans the last 6 years of this brutalizing Japanese band's career, including songs from their LP on Sound Pollution and split with DEAD AND GONE. The songs vary as far as intensity goes, but overall this pretty much hits you smack between the eyes. They get compared to CAPITALIST CASUALTIES a lot, which is sorta unfortunate, because they go so much beyond that spectrum. But definitely they have a stranglehold on the all-female hardcaore arena. (PB)
(Sound Pollution, PO Box 17742, Covington, KY 41017)

THE GAIN - "Highway To Heck" 10"

You know, I really love these guys. In fact, their LP was a pop punk classic in my book. These guys are pretty great live, too. But this sounds nothing like them live. Is this a board tape? Digital? This really needs some reverberation as a whole. I'll still buy this. I just think their LP and actual live shows are a better display of this band's greatness. Whew. (RL)
(Dead Beat Records, PO Box 283, Los Angeles, CA 90078)

GEHENNA - "The War Of The Sons..." CD

I am sure a lot of people would like to see this band fall off the face of the Earth. Instead, they jump right into your face, and if you're lucky you won't get a fist in your mouth or a knife in your gut. This is a discography of all of their stuff to date, minus the recent CATHARSIS split 10". While mostly slow and painful hardcore, they occasionally tear into a mad blastfull of power and rage. The world through GEHENNA's eyes is a total shithole, shown through lyrics like "the only reason to breathe this filthy air is dead and gone.... I realize there is no future because I never wanted one." I guess there is no hope for the hopeless. (RC)
(Crimethinc, 2695 Rangewood Dr, Atlanta, GA 30345)

GNOSIS - "There Is No Discrimination Among Death" EP

Surprise of the month. GNOSIS from North Carolina dish out some thick as fuck hardcore. You got some elements of HIS HERO IS GONE in there, though I wouldn't say they sounded alike. You got blast beats, some psychotic samples, painful vocals and great song structure. If this is their first effort, I'd say it's a damn good way to start things off. (MW)
(Dave Jaeger, 1321 Wagram Ct, Raleigh, NC 27615)

GRAPEFRUIT - "A Study In Mumpishness" CD

Hey, I have to say some good things about this! More Hawaii kids making good! Okay, they don't sound like THE SQUIDS, CRINGER or POI DOG PONDERING. More like 17 blasts of fast punk rock and other silliness. At times like SCREECHING WEASEL, but the weirdness of their accent make for a pretty distinct sound. Fun. (LH)
(Second Guess, PO Box 9382, Reno, NV 89507)

MUSIC REVIEWS

GREEDY GUTS/FRENZAL RHOMB- split CD

GREEDY GUTS are a fast and goofy pop punk band from France. Their quick music up-beat tempo and clever lyrics get your head boppin'. FRENZAL RHOMB are powerful and have a much fuller sound. They pretty much throw a mass of noise at you with quick guitar riffs and vocals. Both bands are definitely recommendable. (HD)
(Frenzal Bomb, PO Box 90, Newtown, NSW 2042, AUSTRALIA)

THE GRIFFIN - "We Stand Firm" CD

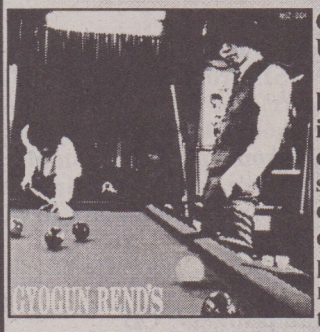
Japanese nutters obsessed with English oi and football. They kick off with some heavy COCKNEY REJECTS style street rock, throw in a rousing POGUES city rocker, then settle into a good CHELSEA punk groove. Not quite as striking as their recent single, but still brimming with vitality. Features "off the wall" English lyrics with translation to native tongue. (TB)
(MCR Company, 157 Kamiagu Maizuru, Kyoto 624, JAPAN)

GROUNDLESS - "Still Missing" CD

GROUNDLESS hit the ground running with a crazy, fast rhythm/riff change ridden punk, much like some old DESCENDENTS. They stay so true to this frantic formula throughout the CD, that I feel jostled with almost a motion sickness from all the up and down, back and forth rhythms/riffs. This formula is so predictable that all the songs sound the same except "Purgatory" which exemplifies purgatory with a bongo/flute duet. (HM)
(Underworld Records, 1738 Ave Millen, Montreal, PQ, H2C 2J9, CANADA)

GRUESOME/CRIKEY CREW - split EP

I really fucking wish I'd heard GRUESOME before this. The vocals are really similar to LEATHERFACE only a bit deeper. The music is solid full throttle rocking punk. I hope it won't be difficult to get a hold of their earlier EPs. The CRIKEY CREW ride Lambretta scooters and have a song here called "Motor Psycho" but don't punish us with any ska at all! They deliver their own straight ahead punk sound with some well placed "whoa whoas" but not in the 7 SECONDS kind of way. (TH)
(Bronze Fist Records, no address)



GYOGUN REND'S - "Baby, Understand" EP

Imagine GUITAR WOLF's band but with more pop sensibilities. This is a power trio, guitar dominated, but not the excessive solo type that the late '60s produced. These guys owe more to early and mid '60s rock & roll and pop, incorporating some of the raging aspects of the aforementioned Wolf but avoiding the excesses. (TY)
(No. 2 Records, 106 Happy1 3-12-3 Kitazawa Setagaya-ku, Tokyo 155, JAPAN)

THE HATE BOMBS - "Here Comes Treble" LP

Start with a singer who can actually sing and hit all the notes, add a guitar player who knows how to play something besides barre chords, and sprinkle in a little bit of song writing ability (not too much now!), bake for a couple years in the Florida sunshine, and you'll end up with a pretty good band. Derivative as all hell, you can sit back and listen to all the "Pebbles" and "Back From the Grave" songs they've rewritten and tried to make their own. The guitar riff from "Short Time" by THE NOBLEMEN for example is re-worked and made to serve in no less than *four* different songs. Blatant thievery. But artfully done blatant thievery. Too bad about the Mervyn's Men's Clothing ad they derived the cover art from. (CH)
(360 Twist Records, PO Box 9367, Denver, CO 80209)

THEE HEADCOATS/THE WAIST COATS - split 45

Fuck-a-duck!!! I guess sucking Tim's five inch cock this month paid off, because, for the first month ever in my whole five years here at MRR, I get nothing but good motherfuckin' shit to review!!! I love sex and I love *rocknfuckinroll* (when it's not done all pussy!!)!! First off, I'm going to review these records this month in alphabetical order, just to show you readers, step by step, how hard my cock is getting: We start this sexual adventure off with THEE HEADCOATS/WAIST COATS split single. Apparently these two instrumentals are from a sorta movie sound track called "Trail Nuts", but for all I know, it's just a bunch of bullshit. Both tunes are so-so, but what does that matter, we're just getting started here folks!! (SW)
(Knobbler, 915 Cole St. #385, San Francisco, CA 94117)

THE HECTICS - "Everything I Need" LP

THE HECTICS specialize in loud powerchord girl-vocal punk with lyrics about, well... mostly these gals complain a lot; but they have personality and enough guitar oomph (on the razor's edge of distortion) to make their material fun to listen to. They smartly take the cue from the early CRAMPS by dumping the bass guitar and using only two rhythm guitars and drums, which brightens their sound and makes their material pleasantly listenable. No real standout tunes. About average. (SS)
(360° Twist Records, PO Box 9367, Denver, CO 80210)

HELLENIC ZEAL - "Neptune's Horses" EP

Old school Aussie rock with the requisite IGGY influences, although I believe there's a lot more "Raw Power" here than "Funhouse". Y'know after about two weeks of getting this stuff, I'm starting to burn out on bands doing that post-IGGY posturing. You'll know if you'll like this right off the bat, right now I think I'm going to go listen to the RUBINOOS or something. (JY)
(Hello Dolly Records, PO Box 2271, Richmond, S.A. 3121, AUSTRALIA)

HISSY FIT - "...Shut Up And Play" CD

Harmless poppy-punk records along the lines of PANSY DIVISION and a little MEAT PUPPETS thrown in. I liked "Dogfight" cause it was catchy, but the rest was a little bit derivative. Not a bad record, but not very original. (SB)
(Double Play Records, 41 Sutter St #1337, San Francisco, CA 94104)

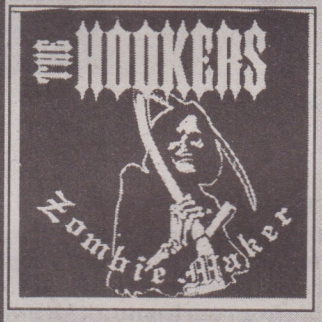
MUSIC REVIEWS

THE HIVES - "Barely Legal" CD

This, their second album, clinches it - these guys rock. THE HIVES are the first band I've heard in so long to take fast, melodic punk and do something interesting and different with it. In other words, they don't sound like BAD RELIGION! Their first CD, "Oh Lord! When? How?" had a definite OP IVY flavor, even though they denied it, and was a on-stop ball of energy. On this LP they've taken that energy and somehow expanded it, turning in 14 awesome tracks of hook-laden, hyperactive pop-punk, with a fast and loose drum sound, DEAD KENNEDYS guitar twang, and funny lyrics. If THE HIVES could get a domestic release, they'd be huge here. Make the effort to get this. It's worth it. (AM)
(Burning Heart Records, Box 441, 701 Örebro, SWEDEN)

HOMEMADE - "As We Fall" CD

Really fast hardcore that sounds a lot like A.F.I.. This release includes nine energy packed songs that will get you jumpin'. (HD)
(Theologian Records, PO Box 1070, Hermosa Beach, CA 90254)



THE HOOKERS - "Zombie Maker" EP

After the first HOOKERS 7" came our way a while ago, Noel, the guitarist, sent a bunch of us here at MRR a tape which I played regularly for a while. Just recently, for lack of new recordings (until that 2nd Repent comp came out), I pulled it out again, and it's been a steady car tape since. Still hungry for a full length LP, I'll be satisfied with this EP (and their other brand new one) until I get more. Damn, this band smokes!! Anyone who enjoys the Devil's music like ANTiSEEN and LIMECELL, or demon rock like ELECTRIC FRANKENSTEIN or LA DONNAS needs to get their cloven mitts on some HOOKERS. (RY)
(Sack O' Shit Records, PO Box 308, Kankakee, IL 60901)

HOOKERS - "12 Gauge Reaction" EP

Can't wait to hear more from these guys. They are great! Straight out of the blocks rock! Real aggressive and fast, not done with the pretentious coolness of some. This shit is out of control and rude. The raw production compliments the fury of their rock. (TG)
(Black Lung Records, PO Box 252, Richmond, VA 23218)

HOT DAMN! - "Big Fat Lover" LP

HOT DAMN! are from LA, and they have THE CRAMPS written all over them. Too bad the guys in this band don't look half as good in drag as Lux Interior does. Lee Joseph, you are not the Phil Spector of Punk, but this is a good release. (EC)
(Hell Yeah! PO Box 1975, Burbank, CA 91507)

THE IDIOT PARADE - "Holmes's Plate" EP

Trashy, lo-fi punk and roll like a minor league and not so fast DAYGLO ABORTIONS, with a hint of DR. KNOW when Brandon Cruz sang. This isn't really that memorable, but a valiant DIY effort nonetheless. The song "Co-dependency" *really* sounds like a cover, and maybe it is and I'm just ignorant, but honestly it's the best song on here. With a much better recording, IDIOT PARADE could be a real hot item outta Southern California. (PB)
($3 ppd: Eunich Records c/o Ryan Taverney, 16306 Elmont Ave., Cerritos, CA 90703)

THE IRVING KLAWS - "More More More" EP

Fairly straight-up neo-rockabilly, with a venture into psychobilly on the cover of ROKY ERICKSON's "The Haunt" (the catchiest song) and a smidgen of ska in "Teenage Curse." Not bad, not earth-shaking. (DD)
($6 ppd: Yum Y, PO Box 1231, Buffalo, NY 14213)

J CHURCH - "Undisputed King Of Nothing" EP

Three new, slow, poppy ballads about life from J CHURCH. Very decent quality and highly recommendable, especially to all the J CHURCH fans everywhere. (HD)
(Rumblestrip c/o The Bunker, 29 Stockton Rd., Sunderland, SR2 7AQ, UK)

JACK & THE RIPPERS - "A Wonderful Piece Of Punk Rock" LP

JACK & THE RIPPERS were four Swiss nerds that put out a couple of new-wavy punk singles in the late seventies before parting ways and retreating into obscurity. "A Wonderful Piece..." collects the singles and various outtakes, all melodic punk in an UNDERTONES/STIFF LITTLE FINGERS vein with vocals in accented English. It's inoffensive, enjoyable stuff, apart from one truly lousy excursion into reggae on side two. I can imagine this band getting really bad right after this was recorded. (JH)
(Loud, Proud And Punk, Hauptstr. 22, 37412 Herzberg, GERMANY)

JACKIE & THE CEDRICS - "TV Hop/Bird Dog"

A double dose of vocals from the Emperors of Japanese instro, played impeccably as ever. That said, the energy doesn't leap out of the speakers the way it has on their previous releases. THAT said, it's a hoot to see the boys with orange hair and hear them singing of the delights of a transvestite dance party. (DD)
(Hillsdale Record Co, PO Box 641592, San Francisco, CA 94164)

MUSIC REVIEWS

JON COUGAR CONCENTRATION CAMP - "Till Niagara Falls.." LP

Well, they're back with more endearingly obnoxious songs, and plenty of energy and attitude to back 'em up. Their music sounds like a collision of rockabilly and good 'ol hopped up old school punk. Got that trademark 'straining to hold a melody with my ultra gravely voice' thing going on. Even got a cover of their namesake at the end of the record. I don't usually like this style, but I love this. (BG)
(BYO Records, PO Box 67A64, Los Angeles, CA 90067)

KIDNAP - "Helene" EP

Four cuts recorded in the late '80s from a band that appeared on MRR's "Welcome to 1984" compilation. Mid-tempo, fairly catchy punk rock from a French band that was likened by some to THE CLASH. Throw in a little JAM and maybe... Not the greatest stuff in the world, but when you take into account the fact that they're French, you've got to give them credit. (KK)
(Euthanasie Records, no address)

THE KIDS - LP

Ha ha ha!!! Fuck all of you collector pieces of shit!! The time is now to *bootleg!!!* No more of this 'only the selected few' have the privilege of listening to these "obscure" vinyl turds, bullshit!!! I hate all you collector scum suckers, hording away and trading like baseball cards to yer fellow loser geek friends!!!!! You know who you are!!! People like you take the spirit and raw energy out of rock n roll!!!! So fuck you!!!! This record is a boot of the very first classic KIDS album from Belgium! The strange thing is, it actually came out on Philips Records, so there must of been more than 100 of these things pressed... maybe real punk rockers just didn't take care of their records and their dog eared copies finally wound up in the bin! The amazing thing about this boot is the overall quality... the reproduction is perfect, right down to the label on the vinyl... true '78 teenage angst here folks!! Thank god fer LOU REED, and thank god for bootleggers!!! (SW)
(no address)

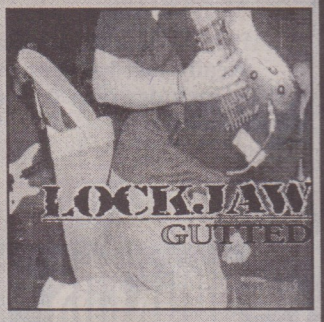
KNUCKLEHEAD - "Another Neurotic Episode" CD

I liked this record with all its sing-a-long choruses ("The Band Played On") and such. I like punk rock records to be sloppy (in a good way) and this one is definitely not overproduced which is part of its charm. At times it reminded me of RANCID/OP IVY, but not as polished. The fast and melodic songs like "Neurotic Episode" are especially good. I'll look forward to hearing more from this band as long as they don't clean up too much. (SB)
(Melodiya, 2523 17th Ave SW, Calgary, AB, T3E 0A2, CANADA)

THE KRAYS/INFILTRATORS - split EP

Both of these bands hail from N.Y. with both playing really thrashy punk with sing along parts. THE KRAYS remind me of old M.D.C. in that they're thrashy but catchy and the vocals are clear and easy to understand. Aside from their one original, they offer up a really straight forward WHO cover. The INFILTRATORS on the other hand, would have fit rather nicely on a bill with AGNOSTIC FRONT, THE CRO MAGS or IRON CROSS had they been around during the early to mid eighties. (RM)
(Welfare Records, 23 Lexington Ave #424, New York, NY 10010)

LOCKJAW - "Gutted" EP

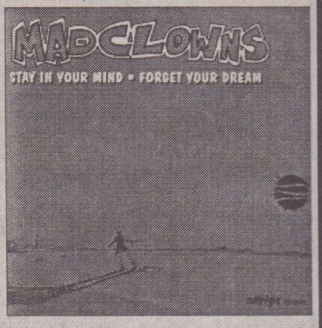


I was uncertain about this, but it is pretty damn good. Lots of heavy breakdowns, and concise guitar parts. These guys mix some of the older style hardcore with the newer style and pull it off well. Great vocals, and the guitar is awesome. Highly recommended for all the hardcore kids. (LU)
(Thank The Knife Records, PO Box 10282, Rochester, NY 14610)

THE LET DOWNS - "Atlanta/Flash & Crash"

This band seems to be affected by the onus of their name, because this is strictly by-the-numbers '60s punk, the songs written in a hyper-riffy style with okay screamed vocals. Also, the record itself is nearly impossible to scrunch onto a 45 RPM record center adapter, which means you may have to break the vinyl to get it off again. Below average; these guys need to learn that rave thing from the YARDBIRDS. (SS)
(360° Twist Records, PO Box 9367, Denver, CO 80209)

MAD CLOWNS/A REASON FOR - split EP



Two melodic Italian hardcore bands sharing space on one 7". Both feature crisp, crunchy guitars and mostly sung vocals with lots of back ups. MAD CLOWNS do it for me a lot more than ARF, with their passionate vocals and ever shifting music. ARF tread a bit too close to the BAD RELIGION fence for my taste. Pretty cool. (BG)
(Outright Records, Luca Comisasco Via Padre Boga, 13 Cesano Maderno, MI, ITALY)

MUSIC REVIEWS

MAD HATER/TOMMIE GRIGGZ - split EP

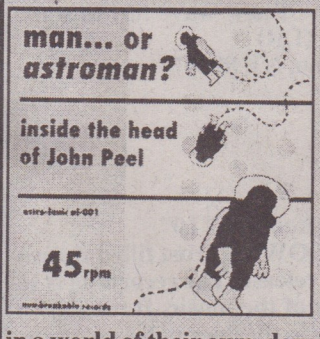
After listening to the first song, I switched record players cuz I thought there was something wrong with the needle, but, nay, twas not the record player that was faulty, but the record. Lo-fi in the lowest sense of the term. MAD HATER is fucked-up guitar and vocals, nothing else. TOMMIE GRIGGZ is much the same, i.e. fucked-up, except with some drums thrown in and a county fair auctioneer manning the microphone. It seems like these guys might be fun to hang out with, so I don't know why they can't find a drummer. Reminds me of the band me and Hollie started on my 14th birthday and forgot about the next day. Inspiration for this was probably angel dust, model glue, and an extra chromosome on the 21st set. (JN)
(1116 W. 7th #E, Columbia, TN 38401)

MAD 3 - "Machine Blaster" EP

At first I thought this was kind of bad until I realized I was listening to it on the wrong speed. "Machine Blaster" is a rocking instrumental number that actually sounds like a machine blaster. The B side "Astro Commando" is a little bit groovier with wacky psychedelic guitar sounds. If you like Japanese punk rock with neato cover art, you should get this. (SB)
(Sympathy)

THE MAKERS - "Long Love/ Crazy Girl"

A tour-only single that will probably be long gone by the time this review ever sees print, but here goes. Avoid the b-side this time - "Crazy Girl" is a soft, subtle ballad with tasteful guitar and whispered vocals - if that sounds good to you, then go for it. "Long Love" sounds more like the MAKERS you're used to, with harmonica and a catchy chorus and everything. Good. Almost sounds like the FLESHEATERS, in fact. (JH)
(Estrus)



MAN... OR ASTROMAN - "Inside The Head Of John Peel" 2xEP

Double pack from this most prolific (some would say overly so) outfit. What can I say, pretty toe-tapping spy theme-like instro (with one vocal tune, see I listened to this!) music with twang guitars and that "jungle" beat. Without having listened much to their previous output (but after all, all instrumental releases exist in a world of their own, devoid of context and history), I would say this is pretty good. Traditional, yet still with a certain avant air, bringing to mind my favorite underrated instro band, the RAYBEATS. I'm sure this stands on its own and you should rush right out and get it and file it in the growing 'M' section of your 7" collection. (JY)
(Astro-Fonic Records, no address)

MARS MOLES/BEZ PANIKE - split EP

MARS MOLES sport a harmonic lyrical sound which you think is going to mean *love songs,* but it's actually more engaging lyrics from the wartorn former Yugoslavia. It's sort of the standard Lookout sound, catchy and hooky. BEZ PANIKE is faster and has healthy, rough edges and a neat singer. These lyrics are even more harsh. A solid EP, with no bad spots. (GS)
(Zivjela Komercijala c/o Sandro Pticek, Antuna Mihanovica 77, 40323 Prelog, CROATIA)

THE MARTIANS - "The Worlds Not Gonna End" CD

This is some really fun stuff. The songs start out with real cheesy beginnings and then blast out into super fast melodic punk craziness. Sounds like they're having a great time and it comes across on the disk. Total nerd shit! (TG)
(Sour Records, 709 Ridge Blvd., Connellsville, PA 15425)

ME FIRST - "Awful Friendly" CD

This 14 song record (plus a hidden track, I think it is a hidden track, it wasn't listed on the CD I had), produced by Bart Thurber features really strong lead vocals and clever lyrics, especially "Drunk And Walking Home Alone". I really liked the backing vocals and the harmonizing. Some of the songs like "Coppertone" have a California poppy punk harder-than-the-GO-GO'S kind of feel and I'm not just saying that because they are girls. The hidden track "El Rio Song" is particularly good. I don't know if it is a cover or not, but it really shows off their talent. A really good record from a promising band. (SB)
(Broken Rekkids, PO Box 460402, San Francisco, CA 94146-0402)

MEXICAN POWER AUTHORITY - "Haiku... Gesundheit" 2xLP

Holy shit!!! Okay, let me start by saying that this has been really hard to sit through, and I have listened to both of these LPs 3/4 of the way through each side, even the 2nd side of the 1st record twice now (just so I could find the RED TIDE cover). This is two LPs, a total of 133 songs! Yes, 133. It's a reissue of 3 full length cassette releases, a 7", and a bunch of live stuff. The longest song is a shine over 3 minutes, but the majority average around half a minute. Some are pop, some are hardcore, some grindcore. Most have the stale humor of SCHLONG, but musically this like listening to a really bad, really long compilation. Now this re-release I truly don't understand. (PB)
(Ragamuffin Soldier Records, 11 Reiber Cres, Willowdale, ON, M2H 1C3, CANADA)

THE MESSY HAIRS - "Alien Nation" EP

THE MESSY HAIRS dish out 3 solid hardcore tunes about the trials and tribulations of an ostracized skater. "Alien Nation" is the cat's meow of the EP with good build ups and anthem riffs confronting the frustration of alienation. The heavily distorted guitars usually drown out the solid vocals and squeal loud enough to obscure the sound byte on "Tolerance" the mid tempo, angst-ridden finale. (HM)
(Paco Garden Records, 569 E. Colfax, Box 123, Denver, CO 80203)

MUSIC REVIEWS

MIND - "Inner Weakness" 10"

This band has got two guys doing all the vocals and instruments. It's got a fast, crusty feel that would fit nicely under your bullet belt. Pretty standard issue lyrics that deal with war, suffering, and the like. Uh, like "protest and survive, protest and survive". (RC)
(Yellow Dog, PO Box 55 02 08, 10372 Berlin, GERMANY)

MINNIE'S RAPE - "The Hard Corazon" CD

What can you say? Loud well produced punk rock that may look like skate punk but sounds a lot like a less produced RANCID. A lot of it's catchy as hell, and they sing in ITALIAN which is cool. There's some deep reason behind the name and no surface meaning. But you'll have to ask them about that yourself. (LH)
(Outright Records, Via Padre Boga 13, 20031 Cesano Maderno (MI), ITALY)

MOCKET - "Fanfare" LP

This record is well-done and has a distinctive sound, which is a real achievement in this "classical" oriented period of punk. A little arty and indulgent (the songs are all too long! And with long guitar feedback things at the end of each cut that drags way out... now what's the use of that? I'm a *punk!* I'm *busy!* When the song's over, it's fucking over!). But the stuff is deliberate and strong. Those are the good points. The bad points are that by the start of side two, it's starting to sound like THE MAKEUP on sedatives, until one song, "B For Becker," wakes you up. Well, it's moody, it's a downer, and it's 45 minutes long. (GS)
(K Records, PO Box 7154, Olympia, WA 98507)

MONDO TOPLESS - "Amazon Queen" EP

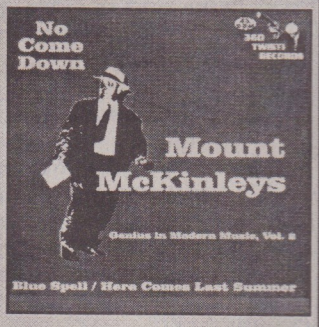
Pretty high energy punk rock of the garage flavor. A little bit overproduced, what with the schlocky megaphone-type vocals and the overbearing organ, but entirely listenable and even toetapable. (CH)
(G.I. Productions, PO Box 6948, San Jose, CA 95150)

MORE NOISE FOR LIFE - "Punk Is Not Only Fun" EP

Manic thrash seems to be all the rage in Japan right now, and this no exception. This is a dual voiced wall of noise that is so fast you start to lose track of what the hell is going on. They absolutely mangle "Nazi Punks Fuck Off" by the DEAD KENNEDYS. How sweet it is. (RC)
(Blurred Records, 482-1 Naka, Kambara Ihara, Shizuoka 421-32, JAPAN)

MOTARDS - "$aturday Night Special Ed." LP

This is one hell-bent-for-leather mess of beer-soaked early days-type hardcore punk for the rowdy fucks. It's fast and loose and lots of fun for you immoral types. Go get a pint of whiskey and a six pack of Mickey's Big Mouths and let it all hang out with the MOTARDS, may they rest in peace. (BR)
(Empty Records, PO Box 12034, Seattle,WA 98102)



MOUNT MCKINLEYS - "Genius In Music, Vol. 2" EP

In some sort of conspiracy, either for me or against me, I'm not quite sure yet, I think I've been assigned to review every record on 360 Twist this month. This is good in that all the music is garage rock, bad because it doesn't jump out and grab me. I'm a guitar person. I like loud guitars. That's just how it goes. Unfortunately, the MOUNT MCKINLEYS bury their guitar so low in the mix I just can't hear it no matter how loud I turn up the volume. I can just imagine this guitar player who practices every day and wears his guitar really high like up by his neck and just never lets loose. It's frustrating. Other than that the songs seem pretty good. Kind of catchy, kind of poppy. The best of the 360 Twist releases. (CK)
(360 Twist!, PO Box 9367, Denver, CO 80209)

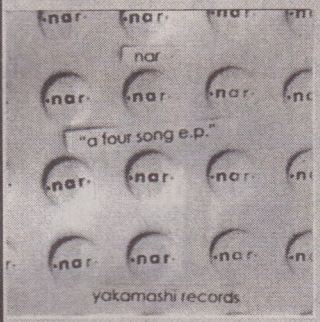
MY PAL TRIGGER - "There's Hope In No Tomorrow" CD

I've always been a bit of a fan of this band and this new full length is no disappointment. Ten great songs of music living in the weird genre of post-emo, pop "punk", whatever. When describing bands of that nature, it's easy to point to JAWBREAKER as a comparison. But there are a lot of other things going on here with an almost new wave feel to some tunes. A SMITHS cover as well... (LH)
(Second Guess, PO Box 9382, Reno, NV 89507)

NAILED DOWN - "Atrocious Damnation" 10"

I am a big fan of NAILED DOWN's crust filled thrash assault, but I was let down by this release. The recording is so raw it took away from the energy of the music. It must be a recording of them live, but nothing in the liner notes mentions it. I know what this band is capable of, but it seems that with each release they become a little weaker. Hopefully, they can turn this trend around soon. (RC)
(Ecocentric Records, PO Box 572, D-56005 Koblenz, GERMANY)

MUSIC REVIEWS



NAR - "A Four Song E.P." EP

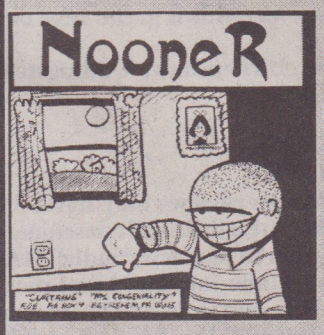
The great NAR return with a punky garage pop record from a new label from Walnut Creek. Walnut Creek? I grew up in Martinez so I guess Contra Costa is slowly but surely making progress. A fun band that never disappoints, live or on record. Nothing new or ground breaking by NAR standards but still a welcome release. Indie poppers should be into this as well. (RL)
(Yakamashi, 3381 Westport Court, Walnut Creek, CA 94598)

NO FUN AT ALL - "The Big Knockoff" CD

This reminds me of BAD RELIGION the way they try to cram corny and pretentious lyrics into generic punk rock type tempo music. It sounds as if they are taking the whole thing a bit too seriously. The musicianship is good, the drums are tight and there are some neat solos, but I couldn't get over the cheesy lyrics. I'm sure Sweden has much better punk rock than this. (SB)
(Burning Heart Records, Box 2003, 737 02 Fagersta, SWEDEN)

NO USE FOR A NAME - "Making Friends" LP

This records kicks off with a sample taken from the film "GlenGaryGlenRoss," (The Alec Baldwin bit) and never looks back. I hear they're selling babies in Germany to get this record. NO USE FOR A NAME takes the lead in the battle to master that "Fat" sound, and maybe one day they'll even knock NOFX off the mountain (If a German or Australian band doesn't do it first). Stop eating grains and weeds, and get back to the "Fat". Hey, it's probably cheaper! (JV)
(Fat Wreck Chords)



NOONER/DRIVER ELEVEN - split EP

NOONER does the pop punk thing with decent results. That ever-so-popular Dr Strange/ Fat Records sound. A bit of chunk and guitar lines and catchy vocals. Decent but not amazing. DRIVER ELEVEN does a percussive emo popcore thing that almost reminds me of a pop punk FEELIES. Although interesting it didn't move me much. (RL)
(F.O.E., PO Box 4, Bethlehem, PA 18016)

OBLIVIANS - "Play Eight Songs With Mr. Quintron" LP

When this LP is at its best, the OBLIVIANS reach a kind of fever-pitch where they sound like a deranged Southern revival, complete with church organ, snake-handling and punk rockers speaking in tongues. At its worst it's kind of dull - the classic comment about the fast songs being good and the slow songs being bad applies here. Still the best thing I've heard this month - and I do get around. (JH)
(Crypt, PO Box 304292, 20345 Hamburg, GERMANY)

THE OPPRESSED - "Live At The Llanrumney Youth Club" LP

For a band that broke up, these guys sure have been putting out a lot of records lately. This, their newest offering courtesy of Step-1, was recorded back in 1984 and, even for a live record, it sounds pretty bad. The live EP they put out a while back is really good so who knows what happened with this. Twelve songs with lots of "hits" included but again the sound. I love this band but I think I'll pass on this one. (RM)
(Step-1, PO Box 21 Tenterden, Kent, TN30 7ZZ, ENGLAND)

OUT OF HAND - "Canadian Gothic" CD

Simple three chord punk with loads of energy. Ten high speed songs with anthemic choruses throughout. The standouts on this CD were "Hook Ups", a neat ska tune with horns and all, and "Punk Youth Anthem". Cool and catchy. Worth recommending. (CW)
(Page Music, 20 Railside Rd, North York, ON, M3A 1A3, CANADA)

PATRIOT - "Another Dead Generation" CD

These guys go for a generic street punk/hardcore sound with tough guy lyrics. Clean production, lightweight guitar solos, and poppy sing-along bits detract from this effort greatly. (TB)
(G.M.M. Records, PO Box 15234, Atlanta, GA 30333)

PEGBOY - "Cha-Cha Damore" LP

Man, these guys are still around? I was expecting something unreviewable (i.e. too rock), but got another good dose of PEGBOY poppy punk rock fueled by John Haggerty of NAKED RAYGUN fame and his mighty guitar. Almost HUSKER DU "Flip Your Wig" like without the harmonies. Good, angst driven vocals and lyrics too. A good release. (RL)
(Quarterstick Records, PO Box 25342, Chicago, IL 60625)

MUSIC REVIEWS

PEGBOY - "Cha Cha DaMore" LP

It's a fine line to walk as a reviewer—you want to be honest, but you don't want to hurt anybody's feelings. Also, you don't want to get beat-up. The WU-TANG CLAN did that to a magazine guy, you know. A magazine said something bad about them, they saw the guy who interviewed them walking down the street, and they kicked his ass! But judging what they might fight like by the kind of music they play, I think I'll take my chances. Slickly produced, lots of power, competent musicianship, but it doesn't move me. Plus, their lyrics are of the abstract variety that some kids will interpret as being "deep" just because they don't understand them. For example, "Feet still move, eyes seek a shore/The albatross weighs ever more". Whatever. It's not bad (except for the CHEAP TRICK cover), some of it is even good, but it rubbed me the wrong way. (JN)
(Quarterstick, PO Box 25342, Chicago, IL 60625)

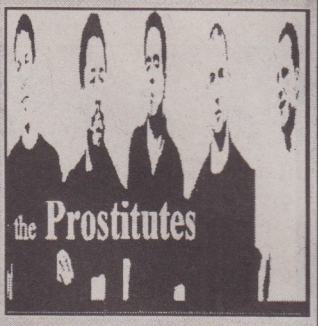
PEZZ - "One Last Look" CD

This band appears to be hedging their bets. Depending on which member is singing, they have three different sounds. The most prominent and the easiest to peg, is their JAWBREAKER sound. I don't know how this guy can listen back to his own CD and not cringe at how much he sounds like Blake. The other, less prominent, resemblances are with newer BAD RELIGION and CRIMPSHRINE. That's cool, they can base each night's set list on an impromptu survey of the audience's T-shirts. I don't want to sound like I'm being too hard on them because I do like them, it's just that if you're going to wear your influences so obviously on your sleeve, you're going to have to take the knocks. (AM)
(BYO Records, PO Box 67A64, Los Angeles, CA 90067)

POTSHOT - "Pots And Shots" LP

Another great release from Asian Man Records! Those guys always find the greatest bands, and this band is no exception! Hailing from Tokyo Japan, POTSHOT are *the* tightest ska-punk band I've heard all year! A mix of ska, punk, and a little 80's pop, these guys are in a field all their own. Because I have to, I'll say these guys are similar to MU330. But I'll also say that these guys blow MU330 away! Fourteen songs of sheer toe-tappin, skankin' till yer rankin', I've got the biggest woody cuz these guys rock, kinda ska that'll be on your record player for a damn long time! Really, if I had a Top 10 in this rag, POTSHOT would be #1! Sell your body to science, switch to GPC's, whatever you have to do...Buy this now!!!! (AT)
(Asian Man Records, PO Box 35585, Monte Sereno, CA 95030)

THE PROSTITUTES - "Living Wreck/Media Nation"



"Living Wreck" is some '77-style blues inspired ditty that you can play over and over. The vocals on the flip have a young Keith Morris quality over an early '80s punk tune. There must be some subliminal quality that makes this solidly delivered 7" sooo addictive. Monthly top ten material. (HM)
(American Punk Records, 802 S. Broadway, Baltimore, MD 21231)

PUSHOVERS - "Letterbomb Your Heart" EP

Just when I was all set to creatively dismember another generic pop punk band, they turn out to not be that generic at all. What starts out as bad GREEN DAY retread quickly progresses to melodic mid paced punk (not unlike JAWBREAKER). 5 songs later, and I think they are really growing on me. Side 2 definitely blows away side 1, but what can you do? (BG)
(Radio Free Suburbia, 174 Meredith Ave., Garrett Hill, PA 19010)

THE QUADRAJETS - "The Real Fucked Up Blues" EP

As the title would lead you to expect, another entry into the fucked up blues sweepstakes. "Ain't Red No More" is fairly noisy, "Crawl" is similar to the more somber moments of the BASSHOLES, but "Hidden Charms" is the best number here. Not that it's surprising (one hardly expects songs of WILLIE DIXON caliber to crop up routinely), but superior versions by HOWLIN' WOLF and LINK WRAY are easily enough had. (DD)
(360 Twist! Records, PO Box 9367, Denver, CO 80209)

QUARANTINE - "Junction 10" EP

From out of Glasgow's mighty hardcore scene (SEDITION, DISAFFECT, SCATHA) come QUARANTINE - but hold on to your tammy, because they're different. Just as powerful, but with poppy melodies and introspective lyrics. They get compared to a lot of bands, but the closest I can come is the first ONE BY ONE EP. Anyway, this is great. Nice one folks. (AM)
(Panoptic Vision, 11 Eighth St, Birkenshaw, Uddingston, Glasgow G71 6BQ, SCOTLAND)

RAMONE, DEE DEE - "Zonked" CD

I always feel like some of these reviews may never be read, but not this one! That makes me a little self conscious. I guess this might as well be considered the new "indie" RAMONES record. Guest vocalists include Joey and Lux Interior. Every tune here is a lullaby. Nice and slow, and short, you wouldn't want the old guys to pull something. I guess I can say this is "nice" and of course, "tuneful", if I can't say it "rocks", and I can't, sorry. Need....a....nap.... (RY)
(Other Peoples Music, PO Box 227, Postal Stn "P", Toronto, ON, M5S 2S7, CANADA)

MUSIC REVIEWS

RANDOM KILLING - "Stranded" CD

This CD could easily appeal to a number of punks because of the different style approaches taken throughout. At times they sound like a cross between GRIMPLE's bouncy punk attack and BUZZOVEN's drug addled dirge. A few songs even remind me a bit of the DICKS. The lyrics address political and social topics as well as a strong love for booze. (TH)
(Raw Energy, 266 Maplehurst Ave., Willowdale, ON, M2N 2C4, CANADA)

THE RANDUMBS - "It's About Time!" CD

These fuckin' hillbillies, raised by wolves in Sonoma Cal, may not know how to act in public but they know punk rock and how to operate a skateboard and chain wallet at the same time. I spent my freshman year at Petaluma high, right down the dirt road, so I'm hip to the whole really cool Sonoma county punk scene. These are the TUNNEL RATS of the west. Lyrics that make you cringe and giggle at the same time, no shame. So drunk and so unruly, totally fucking couthless, gotta love them 'cause I'm cut from the same cloth. (RY)
(GMM Records #132, PO Box 15234, Atlanta, GA 30333)

RASTA KNASTA - "Probegepogt" EP

Best cover award goes to RASTA KNASTA. It's got the ransom note lettering, skull and cross bones, and two punk™ rock chicks sharing saliva. The music is German oi that sounds great in German, but the one song that actually contains English lyrics shows RASTA KNASTA to be more like MADONNA than HARDSKINS. Exhibit A: "I need you I can't sleep at night/I want you every day and night/I love you everything of you/I get crazy because of you." Very ASTA KASK, and, from the band name, a big deal to these guys. (JV)
(Hohnie, An Der Kuhtranke 7, 31535 Neustadt, GERMANY)

RED ALERT - "Rebels In Society" LP

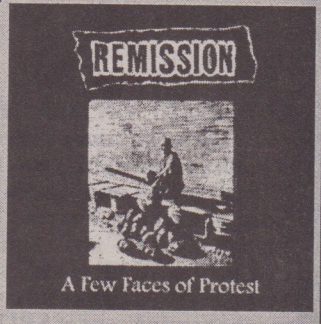
Yes, it's *another* oi reprise (surprise, surprise!). I always wonder if any of the band members get any money from these re-releases. This is a compilation of some of RED ALERT's roughest hits. Extremely enjoyable, classic street rock. Lyrics included. If you don't have all of their LPs and singles it's a great way to have it all on one slab. (TG)
(Get Back, Piazza Maltoni 16, 50065 Pontassieve, Firenze, ITALY)

REFUSED - "The Demo Compilation" CD

Always somewhat of a kick to see where bands that are both well known and popular now got their start - this disc compiles some demo work from this Swedish outfit. I'm partial to the first demo (raw and basic hardcore), but the progression to the second demo (unfortunately, no recording dates were given) is startling - you'd have a hard time believing it's the same band! Second demo definitely gives an idea of what's to come - still hardcore but it's matured immensely. Some other bonus tracks see release for the first time... but oh, that AC/DC cover. Ouch! (TM)
(Burning Heart, Box 441, 701 48 Orebro, SWEDEN)

REFUSED - "The EP Compilation" CD

Here's a collection of EPs from the commie straight edge band who had an album on Victory. Lyrically, I have no complaints with these Swedes, and musically they have some pretty solid, well produced hardcore that doesn't slip into the metal abyss. A lot of the time, however, it just doesn't reach out and grab me, it just crunches along. A bunch of covers are thrown in; a ballad version of BORN AGAINST, an adequate MISFITS tune, and shame of shames. . .a PRODIGY cover. (TH)
(Burning Heart, Box 441, 701 48 Orebro, SWEDEN)



A Few Faces of Protest

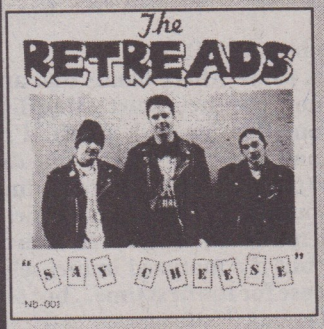
REMISSION - "A Few Faces Of Protest" EP

In the cast of characters on the lyric sheet there is one listing foe vocals and one for throat. The throat description is jackpot, but rather then vocals the better description might be insane little dog yipping and snapping at the mailman through the front door. The music provides a perfectly distorted no slow hardcore drive to the battling singers, the kind I usually expect from bands on the Flat Earth label. Count your pennies out now. (TH)
($6 ppd: Spiral Objective, PO Box 126, Oakland Park, S.A. 5046, AUSTRALIA)

RETAIL PRICE - CD

This is one of those CD's that are a reviewers nightmare. RETAIL PRICE never set out to actually release these recordings, but their guitar player was murdered in November of '96. So the songs that were recorded, along with some live tracks, were released on what would have been his birthday. While the songs will never set the world on fire, they are reminiscent of early nineties SoCal peace punk bands like, AUTONOMY and MEDIA CHILDREN. A CD that probably means the world to some. (JF)
(T4 Records, 690-A, L.A. Ave #114, Simi Valley, Ca 93065)

MUSIC REVIEWS



RETREADS - "Say Cheese" EP

I'm gonna have a tough time reviewing any of this new generation of RAMONES inspired midwestern punk for the next couple of months. The reason being is I'll naturally compare it to the CONNIE DUNGS. Well, why the RETREADS are solid, and this record has good production, it ain't no CONNIE DUNGS. Chalk this up to bad timing. (JF)
(No Decaf c/o Brian Ruh, Box #107- 3N, 500 Sagamore Pkwy W, West Lafayette, IN 47906)

RIOT/CLONE - "To Find A Little Bluebird" CD

This band's been around since the early eighties and this CD contains not only the new material of the above titled album but all the cuts from their two early/mid '80s EPs. Their old stuff is similar to THE SUBHUMANS (UK) early material as well as a number of other mohawk sporting anarcho bands from that time and place. As for the newer stuff, it's basically the same thing with gruffer vocals, better production and just a hair more of metal in the mix. (RM)
(Bomb Factory Records, PO Box 21, Tenterden, Kent TN30 7ZZ, UK)

ROPE/FALL ON DEAF EARS - split EP

The posthumous recording of the two bands whose girl co-captains died this year, tragically, at 17. It's a really spunky 7" with Sarah and Laura singing together like twin demons from punk rock heaven. Their band, ROPE, has four high energy BLATZ style songs on it, and their other project, FALL ON DEAF EARS, sounds rather slower and more emo, sort of FUGAZI-like but without the bloated overproduction, maybe reminiscent of SPITBOY. Both are lyrically strong and confrontational. It's a darn shame we won't hear more from these gals, and I'm not just saying that to be sentimental. Everyone should have this, because it's *great*. Proceeds go to a local battered women's shelter. (GS)
(Western Breed Recording Company, PO Box 13393, El Paso, TX 79913)

THE RUDE KIDS - "Rock & Roll Will Never Die" LP

This good sounding bootleg LP collects this Swedish band's LP and 4 singles. They were active from 1978- 1981 playing basic '77 era punk rock that evolved towards a more rock sound. The vocals are sung in English and the lyrics are sarcastic funnypunk like "Next Time I'll Beat Björn Borg". Fun stuff, good luck finding it, tho I think Vacuum M.O. has had it. (MM)
(no address)

RUSTWEILER/ PINK COLLAR JOBS - split EP

RUSTWEILER has two cool melodic thrashcore songs, and PINK COLLAR JOBS have a raging and rough pair of punk songs, that, if you're listening at home, will inspire the "livingroom moshpit syndrome." (Am I the only one who does that with the dog?) Reminiscent of JOLT's "Old Milwaukee" 45, my favorite record of the mid-nineties, and, therefore, great stuff. (S)
($3.00 ppd: Community Shower Records, 507 S. Grove Ave, Barrington, IL 60010)

RYKERS - "Payback Time" LP

This picture disc is on Lost & Found, so I wonder if they had permission, but until now I have never heard these guys before and I don't know why I never attempted to check them out. This is a great record! Hardcore with an old school influence as well as a fast, almost metal edge to it. Double bass pedals pull it all together nicely. I am impressed. (LU)
(Lost And Found, Bunteweg 1, 30900 Wedemark, GERMANY)

SCUM ELEMENT - "In The Night" CD

Horrible pop punk with too much cursing, too much guitar noodling, and too much silliness. Sixteen tracks of absolute torture. To top it off, they do a cover of THE CARS "Just What I Needed". This was not what I needed. (CW)
(no address)

SHARK CHUM - "Tres' Homeboy's" CD

Filthy, filthy men. If I could make some changes to the lyrics of the first track it'd be "I'm sick of looking at your rat ass graphic...", instead of "I'm sick of looking at your fat ass, baby". This really smokes though, furious speeds are attained in the Northwest vein of the FUMES, but almost like relocated HOOKERS or MOTARDS. DAVID ALAN COE cover "Fuckin In The Butt" and all, this may be the best new thing I've heard in a while. (RY)
(Ain't That A Rat's Ass Records, PO Box 25453, Seattle, WA 98125)

THE SILVER KINGS - "Kings Of Shit Rock" EP

Excellent four song record. Favorite tracks include "Class Trash", sooo MAKERS it's scary, "Don't Tread On Me", reminds me of THE SIMPLETONES, "Don't Bother Me" less new wave of course. (EC)
(G.I. Productions, PO Box 6948, San Jose, CA 95150)

MUSIC REVIEWS

SMALL FACES - "There Are But Three..." EP

If it wasn't fer bands like the SMALL FACES and the WHO, I don't think I would have ever picked up a guitar!!! There will always be a soft spot in my heart for the SMALL FACES... I even recently played Greg Lowery the SMALL FACES fer the first time... his reply was "The JAM is a lot better, dude!"... enough said, his taste is where his brains are, in his ass!!!! What you got here are four songs from '65-'67, all BBC recordings. The quality is fair, but it still got me rock hard. (SW)
(Beat Records, no address)

THE SMOCKS - "The Slobberer" CD

This band plays a pop punk in the early nineties East Bay (GREEN DAY, CRIMPSHRINE) vein. Soft, anthemic pop tunes about being alone, being frustrated, and catching venereal diseases. Of course they had to cover an early DESCENDENTS ("My Age") song. Not bad, but there's nine tracks and only 15 minutes worth of music! Maybe this should have been an EP on vinyl instead. (CW)
(8310 N. Whitney Rd., Fox Point, WI 53217)

SOCIALCRIME - "Protest Noise" EP

The name of the EP sums it up, it is Japanese, political crust core. The music is great mid-'80s crust core and to top it all off, the package has some interesting info on the Japanese government, past and present. (MW)
(Tribal War Records, PO Box 20712, Tompkins Sq. Sta., New York, NY 10009)

SORE LOSER/NARCISSISTIC FREDS - split EP

Cool cover, decent record. SORE LOSER play clean, poppy punk with emo lyrics. Think more DAG NASTY than SCREECHING WEASEL. NARCISSISTIC FREDS do much the same with just a little less finesse, but much heart. Not bad. (BG)
(Red Jagwire, PO Box 8317, Austin, TX 78713)

SPACE CASE - "High Noon" CD

Overproduced, suburban crap. Vocals are a bad attempt at sounding melodic, but just come off sounding sour. Power pop when it's done well (or by punks) at least is entertaining, but this is is neither. Keep practicing, see ya next time. (TG)
(Park Deli Records, PO Box 1395, Santa Rosa, CA 95402)

SPAZZ/LACK OF INTEREST - split CD

SPAZZ is one of my favorite bands, and I always get to review them for this mag for some reason. Here we have yet *another* release, and the list just keeps growing and growing. I think this has to be close to the top of my SPAZZ release list. I guess they call this music power violence, but I call it hardcore, with a funky edge. The other half of the split is LACK OF INTEREST is in the same vein as SPAZZ, but thankfully sound different. A bit monotonous for me, but as a whole this release is worth buying. (LU)
(625 Productions, PO Box 1239, Menlo Park, CA 94026)

SPIT OUT - "DoWheeeeee" EP

This nifty punk outfit squeezes together twangy guitars and really fast tempos on this three-tracker, which has the neato convenience of having all the songs on one side, thus saving you the trouble of getting up and turning the disk over. Sure, the tunes sorta blend into one another, but the band really does spit its brand of punk rock out right into your face. Keep a towel handy. Recommended. (SS)
(Frog Record, Shiyoki Takehara, 1-37-20 Kamikamida, Neyagawa City, Osaka, JAPAN)

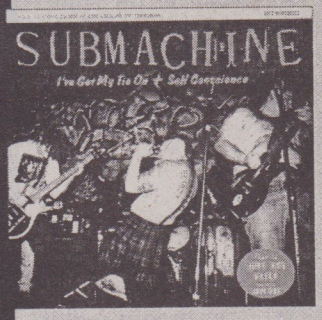
STIKKY - "Where's My Lunchpail?" LP

Whoa! To review the masters. What words could express the joy and elation at a chance to pay homage to the band that started it all, that changed everything for the better, that brought the world such classics as "Quasineomacroantiprioritizationalisticism"? I'm certain my weak literary skills will do them no justice. May I atone myself by stating "Those who know, don't say. Those who say, don't know". All hail STIKKY. (TM)
(Sound Pollution, PO Box 17742, Covington, KY 41017)

MUSIC REVIEWS

THE STYLE KINGS - "More Than Casualties" EP

Four chord hardcore with straightedge themes from South Carolina. Diverging from the usual rock/metal approach of much mid '90s S.E.H.C., THE STYLE KINGS play unpolished faster four chord straightedge punk with an '80s hardcore influence vaguely reminiscent of CRIPPLED YOUTH or VIOLENT CHILDREN. Fairly tight and together, the songs seem to flow almost too well, resulting in a lack of spontaneity. Nothing really stands out. Never really sinking but not quite rising above. (MK)
(Flamin' Head, PO Box 636, Bowling Green, SC 29703)



SUBMACHINE/ PINK LINCOLNS - split EP

Each band covers a song by the other, and does one of their own. I've heard so much good stuff this month I've run low on ways to say "ass kickin', thick-skinned, musical enema" ...well, maybe not. Two of my favorites here, keeping up the good work. On a new label for both, too. "I've Got My Tie On" by the PINK LINCOLNS, as played by SUBMACHINE, is the best thing here. (RY)
(Just Add Water, PO Box 16102, Spartanburg, SC 29316)

SUPPRESSION/DAHMER - split EP

Christ, these songs go by so fast, I can't keep track of which one I'm listening to... SUPPRESSION switch from ELECTRO-HIPPIES style grind to almost S.P.K. like industrial noise over the course of five tracks. It's pretty interesting and surprisingly unique although they tend to pull of the grind better than the industrial. DAHMER are more straight up grind with kinda shitty production that I've come to love with this genre. If they were in a huge studio, they would probably sound like EMPEROR or something. But instead they're crazy hardcore band with a singer that sounds like he's singing through a vacuum cleaner. (LH)
(Yellow Dog, PO Box 550208, 10372 Berlin, GERMANY)

THE SWINGIN' NECKBREAKERS - "Kick Your Ass" LP

Whooo, let's rock and roll you sad fuckers! Good solid, flip your wig, let's get crazy, go nuts, I love rock & roll noise. In the vein of THE DEVIL DOGS and maybe BLUE CHEER or CCR. Dirty and raw. Nice and warm production, buy it stupid! (TG)
(Tellstar Records, PO Box 1123, Hoboken, NJ 07030)

T.V. KILLERS - "Channel 666" 10"

STOOGES/NOMADS-like protopunk, though more on the energetic side than not. The lyrics in French don't sound quite right, kinda like many of the late '70s French bands, and unlike French oi where the language seems perfect for sing-alongs. Decent. (TY)
(Royal Records, 7 Rue Tholoze, F-75018 Paris, FRANCE)

THE TANTRUMS - "All The Way/Kickin' & Screamin'"

A Green Bay, WI threesome that shows some real talent here. Kind of jangly and disjointed, and not real fast, but good to listen to. Side A sounds like THE SCREAMING TREES earlier stuff (like "Cold Rain") crossed with "Zen Arcade" era HUSKER DU. Side B is more LOS HORNETS crossed with... well.. crossed with THE TANTRUMS I guess. (CH)
(Sharky Records, 1726B N. Arlington Pl., Milwaukee, WI 53202)

TERRORGRUPPE/MARS MOLE - split EP

Two German bands on a Croatian label - hmm. TERRORGRUPPE play typically catchy European traditional punk rock - catchy lead guitar, a steady snare and decent, if not terribly memorable, vocals. MARS MOLE play in a similar style, with the major difference being most the vocals are sung in English rather than German. Not great, but definitely good. (KK)
(Zivjela Komercijala, S. Pticek, A. Mihanovica 77, 40323 Prelog, CROATIA)

TEXAS CRIFFER AND PLOW UNITED - "Transcend" EP

This is nothing like I expected. PLOW UNITED had always sounded like a rougher WESTON to me, and I had never heard of TEXAS CRIFFER. Combined though these two have mesomorphed into a hard driving punk unit with the gruffest vocals east of Tommy Strange (STRAWMAN). Really, TEXAS CRIFFER AND PLOW UNITED have brought you the perfect record for driving the lonely highways of Nevada. (JF)
(F.O.E., PO Box 4, Bethlehem, PA 18016)

MUSIC REVIEWS

THIRD FALL/SUBB - "Two Ban' An' A Split" CD

This split CD release comes from two Québec bands. THIRD FALL are a bit more rock than punk with a strong drummer. Their songs have good melodies and are high energy. SUBB is a faster punk rock band with some ska mixed in. Fans of NOFX would like this band. (MM)
(Underworld Records, 10728 Av. Millen, Montreal, PQ, H2C 2E6, CANADA)

TOAST - "Crancky Rockniks" CD

If you don't grasp the fact that TOAST has proven with their last releases that they're made up of traits that hardcore legends are made up of, you're fucked. In about 5 years you're gonna be paying $50 for their first EP so you better wise up quick. They are the ideal Japanese hardcore band that has so much energy and song writing capabality that they have forged their own path in the scene. This release shows a slight change from their past efforts (this being oriented more towards power and catchiness than full throttle thrash and speed) but I doubt these guys could make a shitty song even if they tried. (MW)
(Toe Rag 3F, 3-17-5, Nakatsu, Kita-ku, Osaka 531, JAPAN)

13 TONS OF NAPALM/AUGUST SPIES - split EP

Break out the denim vest over leather, homemade canvas patches and studs. I feel like I need to smear some street grime on myself just to listen to this. Woah, I just caught myself absent-mindedly clipping those metal Bic lighter things all over my shit! I don't mean to make fun, it's just that I've never been a mohawk punk, I've never scribbled an @narchy symbol on *anything*. Somebody's fucking with me... O.K., I like AUGUST SPIES best. Um...SUBHUMANS?...god I feel clueless. (RY)
(Rodent Popsicle Records, PO Box 335 Newton Ctr, MA 02159)

TOTAL REGRESSION - "Le Galerien" EP

Spiky topped buzzsaw punk from France. Three songs, one of which is in English, although it only has three lines. Fast and basic, but pretty boring, although the French accent does add something. (AM)
(Euthanasie Records, c/o Berrué David, 52 Rue Jules Charpentier, 3700 Tours, FRANCE)

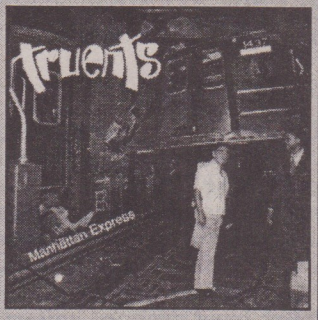
TOXIC NARCOTIC - "You Wreckt 'Em" EP

Haven't had much of this kind to review lately. Glad to have it back. Fast grindcore that's in your face. Musically, these guys don't go off and it does sound bad. Maybe just monotonous. Lyric wise, they definitely have a message and in reading them, I found a few things that were really well written and had a fair amount of purpose. (LU)
(Rodent Popsicle Records, PO Box 335, Newton Center, MA 02159)

TRASH TRAIN - "Come Along For The Ride" CD

Rockabilly influenced rock and roll. Songs are catchy, but I feel like I need a Pabst with an Old Crow chaser to fully enjoy it. Since it's 11 am that's completely out of the question. Things I learned from this band are girls are crazy and cars are cool, but you have to have a girl in order to be a hot rod man. Well, I guess you have to have some sort of philosophy. (CK)
(Snakepit Records, PO Box 1165, Stanwood, WA 98292)

TRUENTS - "Manhattan Express" EP



Street punk from Bronx, that doesn't posses either the fake British accent, or the idiotic lyrics that bog down most of this genre. No, the TRUENTS just play some of the most sincere sounding punk I've heard in a while. I only wish the record sounded a little better, but then it does look like it was pressed at United. (JF)
(GMM Records, PO Box 15234, Atlanta, GA 30334)

TWISTED NIXON - "In Punk We Trust" CD

I'd like to thank the "Boys" this band accuses of stealing their instruments on the insert, it was a valiant effort to deter them. I just wish you had been a little more efficient. This type of shit needs to be stopped. It's really hard for me to imagine that anyone could appreciate this unholy garbage. Unlike the title suggests, this has nothing to do with punk rock. It's like slow metal, with lots of trippy effects, and hideous overproduction. One fuzzed out guitar and another doing, like, B.T.O. solos. Don't get it. (RY)
(Watergate Records, 42145 Lyndie Ln #200, Temecula, CA 92591)

MUSIC REVIEWS

U.K. SUBS - "The Punk Singles Collection" LP

This contains all the SUBS' 7 inchers, from "C.I.D." to "Warhead" all the way up to their recent stuff on NRA. There's some classic stuff on here, as you can imagine. Unfortunately, it's mostly just the A-sides that are on here, and some of their B-sides were often as good if not better, like "Live In A Car" and "Kicks." That said, if you've missed out on a bunch of this stuff, or if you're new to the band, this is a great way to catch up. (AM)
(Captain Oi!, PO Box 501, High Wycombe, Bucks, HP10 8QA, ENGLAND)

U.S. CHAOS - "Eye For An Eye/Don't Wanna Live"

The singer's got Colin GBH hair! That's just par for the course in this sorta pointless reissue. Musically speaking the first song sounds like early DISORDER and the b-side sounds a lot like early POLITICAL ASYLUM. It's true! Lyrically, the first song takes the Archie Bunker attitude towards crime and the b-side is pretty self-explanatory. Musically, I dig it. Lyrically, I don't relate at all. (LH)
(Punk Core Records, PO Box 916, Middle Island, NY 11953)

U.V. TRANSMISSION - "A Shag Production" EP

Woah, what the hell is going on here? Sort of a mix between PEGBOY and mid-'80s stuff by THE CURE. Some of the jangle stuff even reminds me of a loose version of SECRET AFFAIR or something. Pretty fun. (LH)
(Shag Records, 721 Arizona SE, Albuquerque, NM 87108)

UNDEAD - "Dawn Of The Undead" CD

Here's a cool, much-needed compilation of stuff by the post-MISFITS band(s) led by Bobby 'Nines' Steele. Going back to the band's beginnings in 1981, you're dragged through every horror-drenched version of the band thru the otherwise-sucky '80s. I always liked these(this) guy(s) records as sort of the American answer to the DAMNED, especially when the latter band dropped guitars for keyboards. There are great songs all over this CD that deserve to be heard again. Look for this thing, it might not be easy to find. (RW)
(Shock Records, PO Box 22098, San Francisco, CA, 94122)

V CARD - "There's You" CD

This is my fave of the issue. I've reviewed 3 of their releases so far, and each one is successively better than their last. While the others hinted at what they were capable of, this one delivers the goods. Angry, anthematic and moving, this is the stuff great records are made of. All tracks are strong and mix cathartic emotion with driving melodies. It gives me the feel of LEATHERFACE and MOVING TARGETS. This is the perfect record for burning away some of that fog that can accumulate in one's head. Get it. (BG)
(Allied Records, PO Box 460683, San Francisco, CA 94146)

VERLORENE JUNGS - "Einer Von Uns" LP

Gritty German street punk and a sad skinhead on a picture disc. A good variety of styles here, delivered with sincerity and bongos! (TB)
(Scumfuck Mucke, PSF 100709, 46527 Dinslaken, GERMANY)

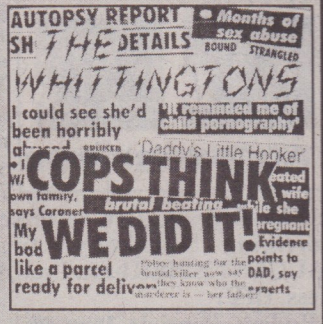
VIDEO NASTY - "Sexy Black Vinyl" EP

This is a real American punk rock band. Let's meet the guys: on vocals, Null Set. On guitar, Duster Ford. That's the bass player, Gelatinous Cube. And back there with his head down is the drummer, Motor Mike. They play a version of punk that acts like hardcore never happened and feature a desperate pose that can still get your ass kicked in the 7-11 parking lot. 'Kay! Seven-song EP that echoes bands with the same blood in their veins like the STITCHES, GREY SPIKES or, say, the early MOTARDS. Basic 3-chord punk that I like a lot. (RW)
(I'll Be Dead In Hell Records, PO Box 75483, St Paul, MN 55175)

THE WHITE OUTS - "Slow One" EP

Fuzzy guitars and gruff vocals, Mean and mostly mid-tempo. Reminds me of THE COWS without their cool screaming parts. The drugs that most likely inspired this are beer, pot, and probably some ludes, if you can score ludes in Colunbus. If not, then rubber cement. Gritty, cool, and different. (JN)
(78 W. Maynard, Columbus, OH 43202)

THE WHITTINGTONS - "Cops Think We Did It" EP



Raw, lo-fi, catchy punk rock that would make the folks at Rip Off proud. Take THE NEW BOMB TURKS and THE HOOKERS, throw in a dash of THE CRAMPS and a hillbilly and I think you'll know what I'm talking about. My guess is the band members all have the same mother, but different fathers. All four tracks are worth checking out. Highest recommendation. (KK)
(Sack O' Shit Records, PO Box 308, Kankakee, IL 60901)

THE YARDBIRDS - "The Complete BBC Sessions" 2xLP

Holy shit!!! Now I am about to *cummmmmm*!!! Ahhhhh!!!! Yessss, that was nice... I felt that one start at my toes and move up my spine and send shivers through my finger tips and eventually leave a nice ropey load of hot love sauce all over this computer screen!!! This two record set is absolutely devastating!! All tracks are digitally remastered from the original tapes and sound beautiful! Comes complete with gatefold and interview along with pics of the band!!! 27 songs in all!!! This record makes the BEATLES at the BBC sound like HERMANS HERMITS on the Ed Sullivan show!!!!! A must for any YARDBIRDS fan... and a must if you ever plan to get a hard on ever again!! (SW)
(Get Back, Piazza Maltoni 16, 50065 Pontassieve, Firenze, ITALY)

MUSIC REVIEWS

V/A - "An Anthology Of Underground Music In Canada Vol. 1" CD

This is an exhausting earsore of 35 bands from Canada. The first band is a PANTERA wannabe (ANIMOSITY). The next band, SOY, is tolerable—of the powerviolence nature. And then the onslaught of NOFX rip offs come at you, one after another, after another, after another. Canada has its fair shake of killer bands but they are few and far between here. (TG)
(Meathead, PO Box 29024, Thunder Bay, ON, P7B 6P9, CANADA)

V/A - "Best Of The Best" CD

It will be tuff to find anyone to argue with the title of this compilation CD, as I can't believe anyone is going to be able to listen to all thirty-seven bands on here and still remember at the end which is which. Too much. Good stuff is buried on here, as always. DROPKICK MURPHYS, JETPACK, SNOTS, BLANKS 77, INJECTIONS and a couple of others, but the Universal Editing Chip must be used people! Or, how about tabs on CD's? (RW)
(Awesome Dawson Records, 162 Cherry St., Katonah, NY, 10536)

V/A - "Bloodstains Across Belgium" LP

Here's another no-brainer compilation of great lost 70's punk singles, this time from the Belgian scene which is generating alot of activity with the collector droids these days. Smartly avoids duping earlier comps with cool B-sides and a couple of new names added to the want-lists: CLASSY PUNK, SPERMICIDE, ONION DOLLS, MAD VIRGINS and the bizarre DE JEUGD VAN TEGENWOORDIG. Ok? Just to convince you to snap it up, it's got an obscure side by fucking PLASTIC BERTRAND!! (RW)
(Atomium Records, no address)

V/A - "British Invasion 1997" EP

Comp of 4 newer bands from ? which cover a pretty wide musical gamut here. My faves are the fuzzed out girl-retro of the SIRES that recalls a tougher and more musically competent DEL MONAS. Coming in a distant second is the STOOGES/FLUID-induced STEWED with some tried and true but still listenable slice of Detroit rawk. Rounding out the package are the DYLAN inspired pop of the NUTHINS and some melodramatic angst-pop from THE REDBONES. Generally, stuff in a more produced, pop oriented vein here. (JY)
(Wabana, PO Box 381700, Cambridge, MA 02238)

V/A - "Caos Em Portugal" CD

All Portuguese comp that spans the stylistic gamut - everything from singalong rousing punk to fierce crustcore. Great to see countries with thriving scenes getting their props - 28 tracks total, with many of the better known Portuguese bands getting two tracks each - CRISE TOTAL, SUBCAOS, MATA-RATOS, M.A.D., LANDSLIDE, FUNDA, ANTI-CLOCKWISE, PROJECTO XARUTO, ACROMANIACOS and many more. (TM)
(Fast And Loud, Apart. 13037-1019, Lisboa Codex, PORTUGAL)

V/A - "Clash Of The Titans" EP

If this split containing SPAZBOY and INJOY was truly a clash of punk titans, we'd all be seriously suicidal. Really, this is two bands who sound either like a third rate GREEN DAY, as SPAZBOY does, or as incredible as it sounds, a worse version of REEL BIG FISH, as INJOY does. In all honesty, I can't recommend this EP. (JF)
(Insurance Scam Records, PO Box 145, Northville, MI 48167)

V/A - "Europeen Oi!/Punk Compilation Vol.1" EP

Here's an intriguing combination of oi bands from Slovakia, Spain, Germany, and Poland. You have songs by: ZONA A, RUIN BOIS, GOYKO SCHMIDT, and THE REAL HORRORSHOW, the last two being the standout tracks. There's elaborate packaging on this EP, complete with a poster. (BR)
(Band-Worm-Records, PO Box 37, 39028 Magdeburg, GERMANY)

V/A - "Far Out Records And Friends' 97 Sampler" CD

A Twenty-three song ska/punk compilation that delivers! With bands like AGAINST ALL AUTHORITY, THE BELTONES, and THE CRUMBS. Tell me...how the fuck can you go wrong? And, to top it off, it's four bucks! Your scum if you pass on this deal! (AT)
(Far Out Records, PO Box 14361, Ft. Lauderdale, FL 33302)

V/A - "Feel Lucky Skunk?" LP

Nineteen bands from Holland, once the greatest punk scene outside of England and the States. Of course, I'm being subjective but I love this shit from '78-'83. Just enough influence from the media created punk movement of the late '70s, half of the recording budget and 50% indigenous weirdness. This boot captures that feel (I assume) with some of the greatest bands of the period (IVY GREEN, THE NITWITS, GODS HEART ATTACK...) and more. Where else can you hear an early song by THE EX where they sound like JILTED JOHN? Along with last year's Epitaph collection of Dutch punk, this is essential music. (LH)
(no address)

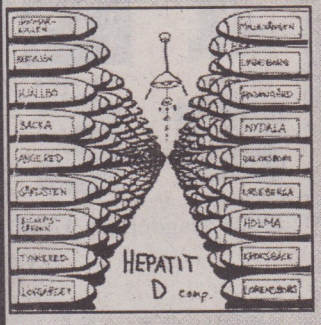
MUSIC REVIEWS

V/A - "Flaming Burnout" CD

Here's a marathon-length CD compilation that's actually worth buying, for once. 29 bands pound away in an effort to defray the costs incurred by Herr Crider in that nasty firestorm visited upon him one terrible night last winter. All exclusive tracks by the likes of MAN OR ASTROMAN, SPLASH 4, NOMADS, PEECHEES, ELECTRIC FRANKENSTEIN, DELTA 72, MAKERS ... an amazing round-up indeed. It's long, and it's a benefit, and it's really good. So. I wonder what S. White's alibi is for January 16th? (RW)
(Man's Ruin Records)

V/A - "For Ugly, Beautiful, Vol. 2" CD

This comp is comprised of one of those very small CDs, with 3 Japanese bands doing 3 songs each. TAMI has great female vocals, and songs that veer between straight up punk and more pretty melodies. "Swim Like A Bird" is the standout. FALL TO FLAKE pulls more 80's hardcore tricks from out of their sleeves, but with a good amount of post punk, too. My fave of this comp. MOGA THE Y5 play more of a traditional thrash sound, and do it decently. Overall, pretty damn okay. (BG)
(Lunch Service Records, 4 20 11 Hanjo Minoh Shi, Osaka 562, JAPAN)



V/A - "Hepitat D" EP

This is a extreme hardcore compilation that features four bands from SWEDEN. ATOMVINTER, REDRUM INC., GREENSCAB and DISORGANIZED all destroy the vinyl with their low fi metal tinged HC. My lack of knowledge of the Swedish language makes it difficult to tell the bands apart, but it doesn't deprive me of the listening enjoyment. Fans of Bovine and Slap-A-Ham be aware. (TG)
(Johnny Christiansen, Simrishamnsg. 1, 21423 Malmo, SWEDEN)

V/A - "Joey Vindictive Presents... That Was Now, This Is Then" CD

16 bands covering punk oldies. Some hits and misses with some cool cover choices i.e. CRUMBS "New Race" and VIOLENT SOCIETY "Room For One". Stays away from the generic classic covers like "Pretty Vacant" and "Blitzkrieg Bop". Although HICKEY should be punished for their butchering of "The American In Me" even if it is supposed to be funny. That's sacred shit man. Enjoyable but not essential. (RL)
(VML)

V/A - "Liverache: Tales From The Liver's Edge" 2xLP

Forty-three songs about drinking, David Hayes is a visionary. Okay, so some of these songs are shitty, but if you think about it, it wouldn't be right to have songs by the drunks, about the drunks, for the drunks, if it wasn't kinda fucked-up. Some flashes of brilliance that hit home so precisely that drunks across the land will be nodding their heads in recogntion with a thoughful, "ah yes" before pissing on their shoes to wash off the puke (hi Bill). Songs by THE AUTOMATICS, MELT BANANA, THE SISSIES, DEPO-PROVERA, ELMER, QUITTERS INC, SLACKJAW, SCHLONG, SHARON TATE, VELVET PELVIS, THE BEAT-ONS, THE HAIRY ITALIANS, THE SNATCHERS, and more. "Yesterday we were strangers. Today I'm an asshole..." (JN)
(Very Small, PO Box 85534, Las Vegas, NV 89185)

V/A - "Munchen In Punk Rock 1979-82" LP

I'm stretching on the descriptive stuff - there's no English translation, and my German is nonexistent. Regardless, this is a great reissue of some amazing stuff - one side of tracks from singles with the other being live stuff. It has that familiar feel that many great records do - almost to the point of being uncanny (Several songs had parts lifted straight from some punk classics - I couldn't find the originals credited anywhere.... hmm.). FKK STRANDWIXER, MARIONETZ, MARIONETTES, CONDOM, TOLLWUT, SCUM, SCHROTT, and AMES DEUTSCHLAND represented here. (TM)
(Loud, Proud and Punk Records, Jorg Spengler, Wiesenweg 2, 37412 Herzberg, GERMANY)

V/A - "Ox Compilation #28" CD

This 33 song comp accompanies the latest issue of Ox Faces The Facts fanzine, from Germany, and showcases the diversity of music they cover, from FURIOUS GEORGE to SAMIAM to ALL DAY to HECKLE. There's something for everyone here, including indie rock, noise jazz, hardcore, speed metal, ska and garage stuff. Taken alongside the zine, it's a great package (particularly if you read German!) (AM)
($5 ppd: Ox Fanzine, PO Box 143445, 45264 Essen, GERMANY)

V/A - "Panama HC-Punk" EP

This claims to be the first punk vinyl out of Panama, a claim which checks out on the Tim Yo Punk Database™. The bands are RAMIROS (straight ahead garage punk), P.H.B. (poppy ska-punk), CONSPIRACION PIROMANIACA (fast hardcore), and C.H.D (varied punk rock). None of these bands are ground-breaking, but this serves as a good document of a lesser-known scene. Oh, and they need distributors. (AM)
(Darbouka Records, c/o Frédéric Brahim, 17 Rue De La Forêt, 67340 Menchhoffen, FRANCE)

MUSIC REVIEWS

V/A - "Play It Loud" CD

This international punk comp put together in PORTUGAL has done a good job of not putting too much shit on this 31 track CD. Most of the bands are mid tempo punk. MATARATOS, from PORTUGAL, smoke, proving there's a jumpy, singalong punk scene over there to watch out for. The German bands stand out for their sence of humor (and musical ablity) like cow punk STEAKKNIFE (talking about Washington, DC punk) and rocking TERREMOTO PARTY (covering "Kids In America".) (TJ)
(Play It Loud, Apart. 13037-1019, Lisboa Codex, PORTUGAL)

V/A - "Raw And Rare British Punk Vol 1" LP

This latest collection of '77 British punk bands is less obscure for dedicated collectors, but it has some sensational tracks. Among the best: THE JERKS' "Get Your Woofing Dog Off Me" (hilarious funnypunk with an "I Wanna Be Your Dog" finish); THE ROWDIES (cockney frustration); and IGNERENTS ("Radio Interference" rates as one of the great punk anthems ever — pure rockin' energy)...and they were considerate to include the B-sides (frequently very listenable). If you don't have these songs alone, the comp is clearly mandatory. (SS)
(no address)

V/A - "Raw And Rare British Punk Vol 2" LP

Two tracks each by THE CYBERMEN, THE HEARTBEATS, BLITZ BOYS, THE CRACK, JOE COOL AND THE KILLERS, THE MEANIES THE FIRST STEPS, and FLY ON THE WALL - all from previously released 7" records that came out from '79 to '81. I am a fan of this sort of a compilation provided the records are difficult or impossible to find and worth listening to. This succeeds in both respects. High quality, rare recordings, all leaning toward the power pop/punk that England was churning out at the time. Snap shots of both the fronts and backs of each of the pic sleeves is an added bonus. Well worth finding. (KK)
(no address)

V/A - "Shreds, Volume 4" CD

Mr. Cheplowitz, much like his previous volumes, have collected 18 newish choice cuts ranging from the pop, to the punky-pop, to the blissed-out pop... but all pretty much on the lo-tech side and all sharing a certain er.. spunkiness and (for lack of a better word) smiliness. Stuff I like include the very cool instro by PLANET SEVEN, the unabashed power-pop of the DECIBELS, the sexually frustrated DURFS, the very cool fuzz-pop of MOPED, the sublime neo-girl groupisms of STOOL PIGEON the list goes on and on. The perfect CD for that indie barbeque, or hacky sack get together. (JY)
(Shredder, 75 Plum Tree Lane, #3, San Rafael, CA 94901)

V/A - "Skanarchy 3" CD

How many ways can they fit "ska" into words? "Skampilation", "AlcoSkalics", "Ska'd For Life", "Yeska", now "Skanarchy". What'll be next? Anyway, twenty-three songs of pure, unadulterated ska-core. All bands were great but as always there are my favorites. This time AGAINST ALL AUTHORITY, THE READYMEN, and CHOKING VICTIM get my vote. Buy porn next week, you need this one now! (AT)
(Elevator Music, PO Box 1502, New Haven, CT 06505)

V/A - "The Last Great Thing You Did" CD

This is a showcase or "Artist Exhibit", as Lookout puts it, of Lookout releases from 1997. Basically what you get here is one song each from 23 bands that released a record on Lookout this year. A very good collection, with some very good bands, but let me suggest that you just buy the full releases from the bands instead of this little sampler CD. This collection just appears to be a big advertisement for the records on Lookout and another attempt at your hard earned money (they've got the order form built right into the packaging). (HD)
(Lookout)

V/A - "Toulouse Punk" CD

French punk for the whole family. Industrial (PUNISH YOURSELF) for Dad. HC (GARGAMEL'Z) for Mom. Grind (MASSACRATION, CABAL) for Sis. Pop punk (GREEDY GUTS) for Bro. Some kind of funky shit (UNDO) for the special family members locked in the basement. Overall, this flows well for the mix of music and is salvageable despite the presence of some real bad stuff. (TJ)
(Panx, BP 5058, 31033 Toulouse Cedex 5, FRANCE)

V/A - "Um Grito De Uniao - Ultimate Brasil Oi! Collection" LP

Here's the mother fuckin' guns for you street punks! This shit kicks ass all the way through! HISTERIA initiates the melee with some hammer oi! VIRUS 27 continues the assault to finish side one and introduce side two. Then, as a final hemorrhage for you that are left standing, you have the brutal oi of BANDEIRA DE COMBAT. The full color, thick card stock sleeve is adorned with pictures of the band and action shots of Brasilian futbol players. This is the genuine article. Go get this fuckin' record! (BR)
(Vulture Rock, PO Box 40104, Albuquerque, NM 87196)

V/A - "Vozes Da Raiva Volume 3" CD

This is the third installment in a series that highlights the current crop of Portuguese-speaking punk/hardcore bands (from both Brazil and Portugal, but not Macao, as far as I can tell!). This time around you get four bands, including TRINTA E UM (simple, but solid hardcore), CABECUDOS (good, fast old school punk), KU DE JUDAS (a live set of slow paced streetpunk), MUKEKA DI RATO (mediocre high energy punk). This is nothing mind-blowing, but if you are looking to get a flavor of the South American punk scene then this may be your cup of tea. (RC)
(Fast N' Loud, Apart. 13037, 1019 Lisboa Codex, PORTUGAL)

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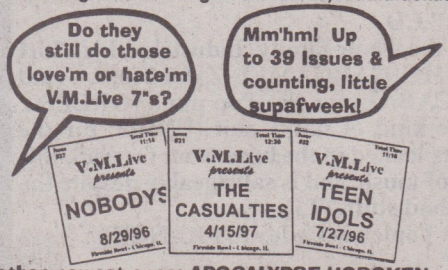

other newest ones: APOCALYPSE HOBOKEN, M.D.C, NO EMPATHY, THE DRAGS, HORACE PINKER, AGENT ORANGE, URBN DK.....

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"Rarely is there a comp that consistently kicks ass track after track, but I have found one of the few. This grabs for the blast with an all around solid up-beat punk vibe that reminds me why I love this music so much. Also, liner notes tell why each band selected their song & some history on the original groups who are being covered. I wish all tribute CDs could be this good. Highly recommended for new and old scenesters." -SKRATCH

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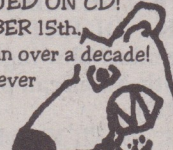

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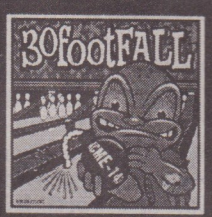

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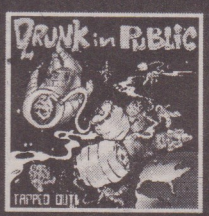

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CRUNCH

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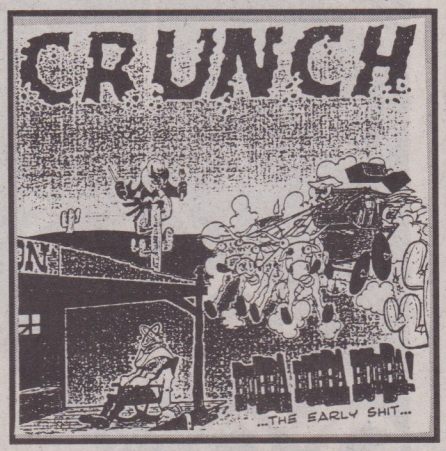

Ok, so maybe you didn't get their earlier 7", but you'd have to be crazy not to pick this record up. This LP compiles their hard-to-find first two 7"s and split 7" (but not the one on Clean Plate) in one easy place. Twenty-something songs of great original hardcore, close your eyes and you'll be swearing that you're listening to some Los Crudos records with more complicated song structure and riffs. Timojhen of Vacuum says of the Clean Plate 7" "Hopefully this will get them a fraction of the recognition they deserve... It's ferocious, breakneck hardcore punctuated by the strangest breaks... It's impressive they maintain coherence throughout" (MRR#165). They even cover "Walk Like An Egyptian" goddamn it! So give it one listen and it's garaunteed you'll be hooked. I wouldn't put out an LP by 'em if I didn't think they're one of the best bands around!

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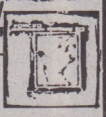
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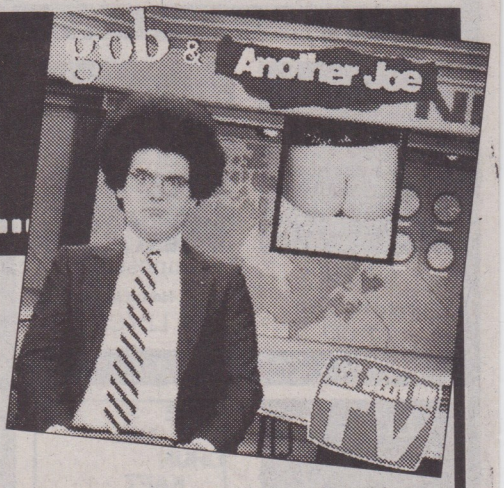

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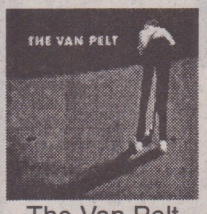

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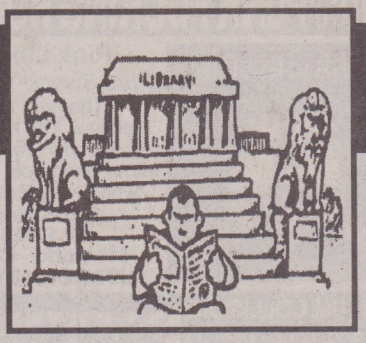


BETWEEN THE LIONS

Reviews by: (JA) Jen Angel, (LB) Lily Boe, (CB) Colby Buzzell, (JC) Jeremy Cool, (MD) Mikel Delgado, (RD) Raphael DiDonato, (TD) Timothy Doran, (GF) Gardner Fusuhara, (JF) Jodi Feldman, (HH) Harald Hartmann, (JH) Jeff Heermann, (MJ) Mary Jane, (AM) Allan McNaughton, (JM) Jeff Mason, (RM) Raimundo Murguia, (AR) Aragorn, (SS) Sean Sullivan, (TT) Travis T, (LU) Leah Urbano, (CW) Charles Wolski, (JW) Joe Whiting, (KW) Kelli Williams, (JX) Jux, (TX) Trixie. *Specific criticisms aside, it should be understood that any independent release deserves credit for all the work and money going into it.*

Just a quick reminder, when you send in your zine for review please include the following information: number of pages, method of printing, and the price. This will help us and you. We will not review mainstream rock magazines, even in the guise of 'zines (like a few majors are attempting to pull off), poetry, swim suit magazines, hippie new age politics, etc. The scope of coverage isn't as narrow as it sounds, but you have to draw the line somewhere. Believe it or not, this isn't an easy job deciding what gets reviewed or listed and altogether rejected. Consistency is impossible in a situation like this. Thanks a lot, Mikel and Jen.

A.D.I.D.A.S. Sept. '97 / #1.00 ppd
8 1/2 x 5 1/2 - copied - 20 pgs
"All Day I Dream About Serial" killers. What more can I say? Disturbing tales recounting the exploits of various serial killers. Plus a few reviews and some personal writing. The layout perfectly matches the subject matter. In some ways this is the most interesting zine I've seen in quite a while. (JW)
Brandon / 70 Welland Ave lower / St. Catharines, ON / L2R 2M7 / Canada

AARDVARK #4 / 1 ppd
5 1/2 x 8 1/2 - copied - 40 pgs
It seems that a zine is either a slice of life type or has an anarcho-punk bent. This combines both and does it very well. The political stuff was void of righteousness and the stories were interesting enough to keep you from putting it down. *Aardvark* includes letters, news tidbits, stories on anarchy and punk rockers, sisterhood, sellouts, a comic and music news. All this packed tightly in 40 interesting pages. (JX)
595 Pinewood Dr. / Anna, MD 21401

ABART #4 / $5 ppd?
8 x 12 - copied - 60 pgs - German
This is big, plenty of writing, neatly laid out. Largely reviews and interviews - SOIA, Antiseen, ...But Alive. I think there's a thing on pirate radio and a thing on toilets (?). It looks all right. (JM)
AbFür Verlag / Krennerweg 13c / 81479 München / Germany

AMSTERDAM CHRONICLE Vol. 1 No. 3 / $5
8 1/2 x 5 1/2 - copied - 20 pgs
This is a quirky little blurb. Very homegrown, with an emphasis on Dutch marijuana culture (which being legal makes it very different than American pot culture) and cafes, A.C. comes off as produced by a few friends who want to have a forum to talk about their problems. Not an entirely bad thing, to be sure, but not inspiring from a distance. Also the price for 5 xeroxed pieces of paper, even including postage, seems a little extreme. (AR)
Kanaalstraat 66- Huis / 1054XK / Amsterdam

ANARCHY # 43 / $6 ppd
8 1/4 x 10 1/2 - printed - 64 pgs
I'm more into news & history than theoretical debate, and *Anarchy* leans towards the latter. I enjoyed the article on the riot and subsequent finger-pointing in Quebec City. I had a hard time getting through stuff like "The Failure of Symbolic Thought" or the reprint from Vaneigem's *The Revolution of Everyday Life*. Bob Black has two pieces and Murray Bookchin is sharply criticized. Print listings/reviews. I would have preferred a nap to this. (JM)
CAL Press / PO Box 1446 / Columbia, MO 65205-1446

ANOTHER FINE MESS #4 / $5 ppd
8 1/2 x 11 - copied - 66 pgs
Cakes, lace, chips with mayonnaise, all that is great from Belgium is celebrated in this zine. Not really, actually it's about the garage scene. Music driven, it is made up of tons of reviews and interviews with the folks from New Red Archives, Chinese Millionaires, the Loudmouths, The Beautys, Hot Rod Honeys and many more. There's some European bands but it's mostly US stuff. Kinda an obnoxious feeling to it, but that's what this shit is all about. It's always good to read a zine written by someone who is really into what they do. (MJ)
Dirk B. / Schepenhuisstraat 66 / B-8510 Rollegem / Belgium

ARTCORE #12 / $3 ppd
5 3/4 x 8 1/2 - copied - 60 pgs
This does look pretty good but it's not as "graphic" as you'd think with that title. Mostly interviews - mail & in person, pretty well done - with Avail, Newtown Grunts, Squat, Good Riddance, and Propagandhi. A funny "punktionary", some b.s.-free job listings, a few columns, reviews. If you're getting it for the interviews, the rest won't disappoint. (JM)
Welly / 1 Aberdulais Rd. / Gabalfal / Cardiff / CF4 2PH / Wales / UK

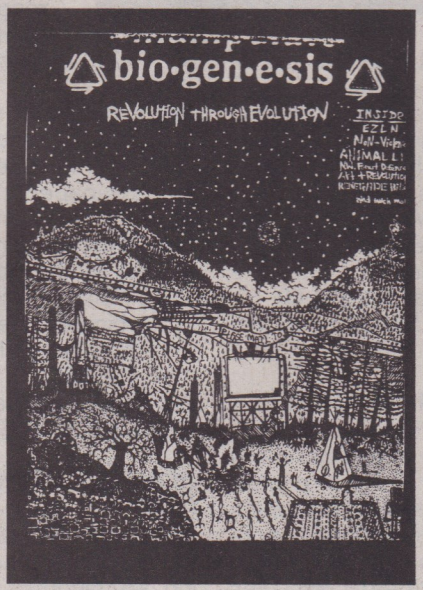
BAD STAIN #3 / $2
8 1/2 x 11 – newsprint – 53 pgs
This is a well-laid out (and somewhat slick) zine with a Fat Wreck slant... as you can see with interviews with Screeching Weasel, Swingin' Utters, J Church, etc., etc., but the mediocre interviews are more than made up for by the well-thought out rants on why corporations suck, why meat eating meat is so fucked up, and a lot of other informative crap. So what if the whole package doesn't come out spectacularly; you know that they poured their heart and soul (not to mention time and money!) into this. (RD)
PO Box 6869 / Glendale, AZ 85312

BIGFISH #5 / 1 used condom and 1 stamp
5 1/2 x 4 1/2 - copied - 40 pgs
A cute and funny little activity zine with

many short topics. Name Ben Warfield's left testicle, draw a line between the pictures of the dogs that look the same, cook up some experimental pancakes, and scratch your chin in deep contemplation of Bob's theories on sock-wear-out. Heh, this is dope and the price is real nice. (TT)
Bob Kamelski / 500 W. Beaver Ave. #5 / State College, PA 16801

BOREDOM MAKES ME DO EVIL THINGS #3 / $2 PPD
5 1/2 X 8 1/2 - copied - 58 pgs
Solid cut and paste style zine from out of Texas. Ben writes about his trip to the Bay area to attend Fiesta Grande at Gilman. Interview with the Reclusives. There are also extended live reviews. Lots of band photos interspersed between the text. Also, in the middle of the zine were some of the bizarrest cartoons that were drawn well but with text that made no sense and was misspelled horribly. This issue was rounded out with record and movie reviews. Pretty good issue. (CW)
2444 W. Oak / #219 / Denton, OH 76201

BORICUAS BESTIALES #6 / $1 ppd
8 1/2 x 11 - newsprint - 32 pgs - Spanish
This is a ska/punk/oi! zine from Puerto Rico that looks pretty good. There are interviews with local bands Golpe Justo, Cultura Profetica, plus bands in the Latin American scene like the Blind Pigs and Tijuana No. There's lots of photos, and the interviews look pretty interesting, from what I can read with my mediocre knowledge of Spanish. There's ads, reviews, your standard zine fare...my only complaint is that I'd love to see more input from women involved in the scene there. (MD)
Calle Interamericana #250 / University Gardens / Rio Piedras, PR 00927



BURN COLLECTOR #6 / 2 stamps
5 1/2 x 8 1/2 - copied - 12 pages
Pick of the month! Some zines are full of words that seem to be there just to fill up the space. *Burn Collector* is just the opposite. This issue is only 12 pages but the writing says so much more than a hundred pages of drivel. Stories on the wonder of sleep deprivation and hilarious/poignant memories of discovering punk in the redneck South. Nice, simple layout highlights the writing. Recommended. (TX)
Al Burian / 307 Blueridge Rd / Carrboro, NC 27510

CHILDREN OF CAINE #2 / $4.00
8 1/2 x 11 - newsprint - 112 pgs
This is definitely punk rock from the dark side. Great reviews of some of the sickest, most perversely twisted movies ever made, plus more interviews than you could shake a stick at, with the likes of Dayglo Abortions, Acheron, Elysium, and December Wolves to name just a few. Along with the usual reviews and ads and stuff. Expensive, but worth it. (JW)
PO Box 9400 / Waterbury, CT 06742

CIMABUE #4 / free
8 1/2 x 11 - copied - 28 pgs
Pretty much a generic punk zine, with a couple of things that caught my eye. One was an article about testifying in a court case and the other was an essay on warning signs to look watch for at the end of a music genre's life. Plus an interview with Mike Parks, formerly of Skankin' Pickle, along with the usual reviews and stuff. It's free, why not? (JW)
6 Kings Crossing Ct. Apt D / Cockeysville, MD 21030

CONTROL #8 / $3
5 1/2 x 8 1/2 - copied - 40 pages
This zine is huge! Not only that, almost every square millimeter is packed with the tiniest font you've ever seen. *Control* is all about information - mostly interviews with the likes of UK Subs and Red Flag 77, a good article on the corrupted UK majors fixing the music charts, and reviews which are worth reading for the slang alone. The best part is the first two pages listing band breakups, new releases, lineup changes, tours, and all kinds of gossip I don't see much in zines anymore and miss dearly. (TX)
Box 999 / 26A Hooks Hall Dr / Dagenham, Essex RM10 7BL / UK

DP #3 / WINKERBEAN #13 / free
5 1/2 x 8 1/2 - copied - 12 pages
This one is a split zine, and it is pretty funny for the most part. Cut and paste to the max, and some of the things are hilarious! The DP side is wholly a Charles Bronson interview and some writings that brought smiles to my face. The Winkerbean side is rad with its cut outs and captions throughout. The Mr. T head is the best! Hey, it's free, so be nice and send a stamp! (LU)
15601 Orchid Dr. / So Holland, IL 60473

DANISH ESTROM #4 / $1.00 ppd
5 1/2 x 8 1/2 - copied - 28 pgs
Animal rights and environmental concerns, teenage angst, fiction, and philosophizing on censorship, violence and the ways of the world. Well-written and likable - and it features another one of those "how to be a 'real' punk rocker" diagrams that you see in 'zines. (JH)
634 Millwood Rd. / Toronto, ON / M4S 1K8 / Canada

DECEPTION #4 / $1.00 + stamps
51/2 x 81/2 - copied - 52 pgs
This half size hardcore zine features interviews with Pezz and The Decepticonz, as well as the usual columns, reviews and letters. It also has some fiction and poetry, both of which are pretty lame. But the best part of this zine is a beautifully written, Salinger-esque short story (which was found by the editor in a box of old pictures and letters) called "First Drunk" that recounts the author's first experience with alcohol at the tender age of seven. It's worth picking up just for that story, even if the rest is just your standard, run of the mill, poorly copied mess. (JC)
1479 Carr Ave / Memphis, TN 38104

DOLL #123 / $10 ppd
8 1/2 x 11 – printed – 148 pgs - Japanese
This is a massive, semi-glossy Japanese punk rock/HC-oriented fanzine with a whole lot to say, as you can tell by the huge interviews with the mohawked One Way System, Joan Jett, Shelter, Guttermouth, and countless others, and if you can't read Japanese (like me), you have the hundreds of beautiful, crisp photos to enjoy... that's if you're willing to cough up for the exorbitant price tag. (RD)
No. 303 Aota Building / 3-59-9 Kita, Kohenji Minami / Sujinami-ku, Tokyo / Japan

EDWARD #6 / $2 ppd
8 1/2 x 5 1/2 - copied - 28 pgs
This is a quality zine, little, but packed with small readable print. The focus of this issue is law; what your options are as a youth offender, the criminal codes and offenses, warrants, your rights, demonstrations, pickets, protests, and more regarding Canadian law (very similar to U.S. law). Good info! Also included is an interview with the Descendents and some reviews. Nice. (TT)
5553 181 A Str. / Surrey, BC / V3S 7Z2 / Canada

ELEGANT DISCOURSE #3 / $2 ppd
8 1/2 x 11 - copied - 12 pgs
This is a zine with ladies "who rock" in mind. This issue has some show reviews, Kelley Deal 6000 info along with

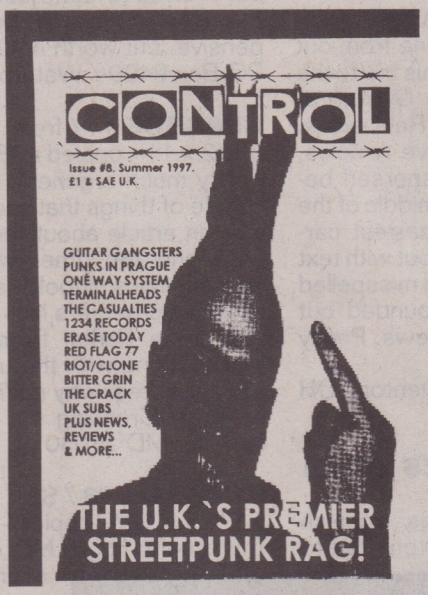
guitar tabs for a couple of their songs, opinions about menstruation and frat boys. Unfortunately, there is also some poetry. Also a list of chick movies, classifieds, lots of photos, etc. This is essentially set up to support women in St. Louis rock scene, where it's free. I think what they are trying to do is great. (MJ)
PO Box 16475 / St. Louis, MO 63125

FALSE SENSE #3 / $1 + stamps
5 1/2 x 8 1/2 - copied - 46 pgs
For forty six pages, this appears to be pretty chunky. Upon further inspection, I find myself confused and not really put in any direction with this zine. The layout seems to go all over the place, and doesn't focus on anything for any amount of time. Lots of ads, and a good majority of this are reprints from other publications. Nice attempt at DIY, and cut and paste but I don't find anything that grabs me in here. (LU)
Anthony Sanders / 1600 Woodthorne Pl / Greensboro, NC 27407

FIST FUCKED #3 / $2
8 1/2 x 11 - copied -26 pgs
Once I got past the cover featuring a drawing of a naked nun, lifting weights and masturbating, I really dug this one. The confessional "coming of age" tales of masturbation and menstrual product phobia, the debate about going topless and male circumcision. The big speed bump was a long, fictional tale of anal "rape" that was supposed to titillate, but really made me more bummed out than horny. Otherwise, this is a great, confident, lively and humorous sex zine from a female point of view. Let's have some smut about consensual sex next time! (KW)
Heidi (Bear) Riches / PO Box 34 / Listowel, ON / N4W 3H2 / Canada

FLIPSIDE #108 / $3
8 1/2 X 11 - newsprint - 88 pgs
I always have plenty of complaints about this magazine. For one the colored pages and cover look awful. This of course is not a big deal, but the text over fading color photos is so discouraging. Secondly, the major label or "sub major" label ads are always a letdown, usually being the biggest ads (full page, etc...) and also the ugliest. I suppose this is done to help printing costs, but the damn thing would not cost so much to print if they adhered to at least a vague format. This issue is everywhere. Meat Beat Manifesto, Cheap Trick, Robert Anton Wilson, and the Bloodhound Gang are all included in this issue. It seems like *Flipside* has some sort of "anything goes" alternative thing going on. Also there is a rocking long hair band on the cover looking all smug or something (Lollipop). I just could not get into this one too much... (CW)
PO Box 60790 / Pasadena, CA 91116

FLY PINK HAIR #2 / $1 & 2 stamps or trade
5 1/2 x 8 1/2 - copied - 36 pgs
Spunky girl-looking boy zine with Hanson themed interviews with the Muffs ("would you open for Hanson?") and the Peeps (a girl band who "beat up girls" for kicks). A super idealistic revisioning of what "punk" really was/ is / should be, sexism in the music biz (punk and mainstream), boring ass 80's music reviews (I think we all remember what "Rio" sounds like) and a pic of Brad Pitt in the buff. Yuck! My copy was stapled fucked up and the printing is cutoff in many places, but the story of taking a mischievous, punk hating talking doll named Not Punk to the mall was good for a giggle or two. (KW)
Stefan / 104 Bee Brook Rd. / Washington, CT 06794



FRIENDLY FANZINE #29 / $3 PPD
7 X 8 1/2 - copied - 40 pgs
This zine is pretty good, and has lots of interviews with the likes of Satan himself, Spazz, Capitalist Casualties, Hellnation and more. The beginning is the better part, then it just goes downhill from there. A lot of white space , and this also serves as a catalog for a distro as well. I enjoyed the interview part, but the rest has got to go. Also comes with an Earwigs / Last Remaining Pinnacle split cassette. (LU)
Amendment Records / 580 Nansemond Cres / Portsmouth, VA 23707

FUTURE GENERATION #8 / $2
8 1/2 x 11 - copied - 62 pgs
I don't know how many of you out there have kids, but if you do and you're interested in "alternative" parenting, this one's for you. It's well written and conversational, even the slight hippie-ishness didn't bother me. Learn about herbal remedies for lice and what you should and shouldn't ingest while pregnant. Think about breastfeeding, body image, and women's work as homemakers. Subvert mainstream parenting by making up your own fairy tales, toys, super heroes, etc. I don't know if I'll ever have a use for something like this, but it's so cool, anyway! (KW)
China And Faith / PO Box 465 / Fairfield, PA 17320

IDLE HANDS #3 / $1ppd
8 1/2 x 11 - copied - 50 pgs
Jeez, I never guessed that there would be this much to say about Rancid... yes, kids, it's a zine dedicated to the one, the only, as seen on MTV. I'm still not totally sure if this is a joke or not. If you were wondering when that new LP was gonna come out, or how Rancid was dressed at the Tibetan Freedom Concert, or wanted a day by day recounting of the making of "Tim's" movie, look no further! Plus there are interviews with bands produced by Rancid, such as the Pietasters, Dropkick Murphy's, and Union 13. Then there are all these weird things about Kathy Lee and Tim and strangely altered photos of "the boys." It's like *Bop*! for Rancid fans. (MD)
Jen Garrett / 208 Inn Circle / Ft. Inn SC 29644

IN MEDIA RES # 12 / $2?
8 1/2 x 6 - copied - 36 pgs - Croatian
Nice-looking effort with interviews with Gecko, Oi Polloi (who sure have changed since "Boot Down The Doors" - but I guess you knew that), record reviews of, it appears, mainly Slavopunk bands, an interview with World Upside Down records. (TD)
Marko Strpic / Rakusina 3 / 10000 Zagreb / Croatia

JELLYBRAIN #1 / 50p ppd
8 1/2 x 5 1/2 - copied - 6 pgs
This is a small little zine made up mostly of newspaper clippings and stolen graphics. There are quite a few reviews of live shows and records in here as well as one funny tribute to the tree that Marc Bolan of T.Rex drove his car into killing himself. Beyond that I can't say that there's much else going on with this zine. (SS)
Jellybrain / 14 Clarence St, Nuneaton, Warks / CV 11 5PT / England

JOHNNY CAN'T READ #1 / $1 (ppd?)
5 1/2 x 8 1/2 - copied - 32 pgs
Mostly personal and scene-related writing. My favorites were the look at racism in pro wrestling (could have been much longer) and protesting police brutality and getting shit from (drunk) First Worlders. Also stuff about Thunder Bay and Winnipeg, getting pierced, a relationship saga, and the kids today sucking. Kinda short but not bad for #1. (JM)
Box # 20105 / Green Acres Post Office / Thunder Bay, ON / P7E 6P2 / Canada

KILL THE SCENE #9 / $2 ppd
8 1/2 x 11 - copied - 20 pgs
Your one-stop for all news Confederacy Of Scum related. Some of you emo types with Bay Area sensibilities might

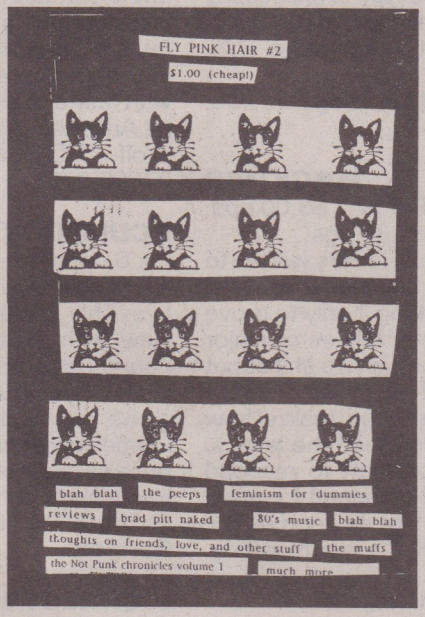
not appreciate some of the roadkill-eatin', baccy-chewin' sentiments, but that's why you read *MRR*. Even if you're not into this stuff, you have to admire the enthusiasm behind it. This writer is pissed off and full of venom. Hilarious interviews with the Cosmic Commander of Wrestling, Elvis Irwin, and the guy from Baloney Shrapnel records. (AM)
PO Box 9042 / East Ridge, TN 37412

LOVE AND RAGE Vol. 8, #4 / $1 ppd
11 1/2 x 16 - newsprint - 24 pgs
I haven't read Love and Rage in a long time and I was surprised to see that it is no longer written in both English and Spanish. Yeah well, ya got your basic revolutionary anarchist stuff with some good articles on workfare, Geronimo Pratt, Nike, fascist connections to the Oklahoma city bombing as well as news from lefty scenes all over, including the news that *Class War* has finished. There's lots to read, all serious and political. I had to laugh at the irony of the fact that I read this lying in the bathtub. (MJ)
Aspect Foundation / PO Box 853 / Stuyvesant Stn / New York, NY 10009

LOYAL BASTARD #4 / $?
8 1/2 x 5 1/2 - copied - 40 pgs
Some of this issue is unreadable due to poor xeroxing and its chock full of spelling errors.However, there is a general positiveness to this project that I find endearing.Plenty of comics and pleas for a more political scene in Alberta make it an interesting peek into the local Alberta scene. (SS)
Loyal Bastard / 698 Meadow view Dr., Sherwood Park, AB / T8H 1G1 / Canada

MAD MONKS MAGAZINES #11 / ?
5 1/2 x 8 1/2 - copied - 64 pgs
First of all, the title isn't a typo; it's plural for some reason. OK, I've been doing reviews for about four months now, and this is the best zine that I've seen so far. In fact, all the zines I've been getting from England (although this is from Wales which is not in England) like Charred Remains and Mr. Poohead all kick butt. Anyway, I think this is copied, but it's such a high quality job, that it looks printed. The layout is nice and clean and the writing is good, which is quite a change from the half size copy jobs I've seen recently. It has interviews with Man ... Or Astroman?, Annalise and One Hit Wonder among others, plus columns , comics, stuff on UFOs, skateboarding, and reviews galore. This is well worth your time. I'd send at least $3, cause postage is expensive. (JC)
40 Partridge Road, Roath / Cardiff, CF2 3QX / Wales / UK

MIND WRECK #4 / $?
5 1/2 x 4 1/2 - copied - 76 pgs
The guy who does this zine also does distribution, so why isn't there a fucking price listed anywhere? Anyways, I guess this zine is kinda cool, though if you don't like being preached to (donate blood to preserve life, become a sovereign citizen, etc.), then leave this one alone. There are some great ideas in here, but very little humor. Tour stories, band photos, an interview with Tom LoMacchio of The Deadwood Divine and some holy tongue wagging ("I'm not part of the whole punk rock coolness..blah, blah..") Uh...huh? (TT)
PO Box 85054 / Lincoln, NE 68501



MURDER CAN BE FUN #6 / $2.95
6 1/2 X 10 3/4 - printed - 24 pgs
This is the comic version of the fanzine that bears the same name. This issue could very well be called "the zoo issue" because that is where all seven of these one to five page stories take place. Some of the artists featured include Evan Dorkin, Jeff John and Don M Haring, Jr. All of the stories, with some being funny in the most tragic and twisted of ways, demonstrate the stupidity of mankind when it comes to dealing with animals. Kind of like a cross between the "Creepy" or "Erie" comics of old and "The Nature Channel" gone bad. Loved it. (RM)
Slave Labor Graphics / 979 S. Boscom Ave. / San Jose, CA 95128

MURDER CAN BE FUN #7 / $2.95 US / $3.95 Canada
5 1/2 x 8 1/2 - printed - 14 pgs
I have this feeling that if Beavis and Butthead would ever read this comic that they would totally enjoy this. The stories in this comic book are about weird and twisted acts of murder that has taken place in the past, which is cool, and makes this "Dark" comic a very entertaining read cover to cover. The only complaint I have is that its a little on the short side, but other than that the artwork is really good, and the writing in the back of the comic, entitled "Naughty Children," is really well written, in which John Marr explains that children at times aren't as innocent as they appear to seem. Very cool. (CB)
Slave Labor Graphics / 979 S. Bascom Ave., San Jose, CA 95128

NJAM #6/7/8 $3.00
8 x 6 - printed - 34 pgs - German
This small zine has the best cover. It shows a sliced up tongue and safety pin. Inside, the lay-out is even better for twelve pages. Anyway, it has interviews with Pennywise, Ten Foot Pole, Forced To Decay and Bez Panike from Croatia. There are also plenty of record reviews. Especially check this zine out if interested in music from old Yugoslavia. (HH)
Nejc Jakopin / Kardinal Galen Str. 41 / 47051 Duisburg / Germany

OI PUNK #16 / $1 ppd + 2 stamps
8 1/2 x 5 1/2 - copied - 40 pgs
The name *Oi Punk* kind of scared me from this zine because I thought it was going to be another, "Ooh, grrrr I'm punk rock" sort of thing, but this turned out to be a very cool zine. It is filled with funny personal comics and little anecdotes, plus a lot of praise for Aaron *Cometbus*. I think the best thing about this zine is that it looks nice. Everything is laid out well so you can read it easily and all the pictures are legible (which is rare, let me tell you). This comes recommended to all who want a light and easy read. (LB)
PO Box 1369 / Katy, TX 77492

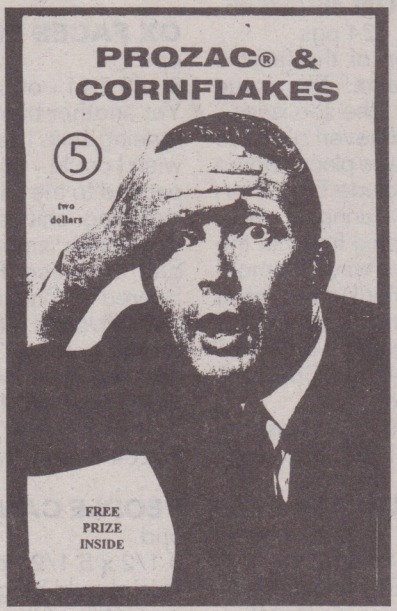
OX FACES THE FACTS #28 / $5 ppd
8 1/2 x 11 - offset - 132 pgs - German
Yet another bumper issue of this long-running zine. I can't read German, but I wish I could - this looks really nice. It's packed to the gills with minuscule type, including shitloads of reviews, interviews with, among others, All You Can Eat, Promise Ring, BYO Records, Scared Of Chaka, Six and Violence and Social Unrest, and scene news. Also, it comes with a 33-band CD, which you can find reviewed a few pages back. Good deal! (AM)
Joachim Hiller / PO Box 143445 / D 45264 Essen / Germany

PEOPLE CAN'T DRIVE #2 / $2.00 ppd
8 1/2 x 5 1/2 - copied - 48 pgs
This should be guaranteed to depress you, while at the same time making you glad that you aren't any of the people who contributed to this. A lot of well written stories about pain, existential and otherwise. Hard to put down, even the poetry was readable. (JW)
1004 Rose Ave / Des Moines, IA 50315-3000

PROFANE EXISTENCE #33 / $2 ppd
8 1/2 x 11 - newsprint - 40 pgs
What you've come to expect from this zine...some reports on police brutality, animal rights, Food Not Bombs, an interview with a crusty band...what can I say, *Maximum* has a formula, too. There's a piece on the closing of local venue the Bombshelter, riots in Canada, the McLibel trial, Dystopia, letters, and putting out your own records. I guess I'd like to see more of the people who write and work for this zine. It's one thing to inform people about this shit, but if you can't make them feel that there's a human being behind it all, how can you get them to join in your struggle? (MD)
PO Box 8722 / Minneapolis MN 55408

PROZAC & CORNFLAKES #5 / $2
5 1/2 x 8 1/2 - copied - 38 pages
I haven't read this before getting it to review, but I understand it's usually about OCD and the like. This issue is almost exclusively submissions of neurotic short stories. Although most of them don't seem very neurotic to me (oh no! Does that mean I'm neurotic??), they're pretty amusing. All in all, I'd rather read more about Prozac and OCD. The first 150 prepaid requested copies receive real X Ray Spex!! (TX)
Kez Panel / PO Box 589 / Moon, PA 15108-0589

PUNK FICTION #6 / $2 ppd
5 1/2 x 8 1/2 - copied - 52 pgs
Another cool issue of this Canadian zine. Conspiracy Theory 101, Anti Fascist Action, gay positivism, a story about basic training in the Canadian Armed Forces reserves, ranting, patriotism, surveys, comics, and an interview with Anti Flag. Packed with great stuff to read. (AM)
Punx Against Profits / 1011 Upper Middle Rd E #1314 / Oakville, ON / L6H 5Z9 / Canada



QUADROCEPTIVE INFINITATION #4 / $1 ppd
5 1/2 x 8 1/2 - copied - 40 pgs
This is half filled with silly stories about nothing much in particular, and half with good, introspective, thoughtful writing, an interview with Hickey, reviews, and an essay about DIY silkscreening. I like the layout and style, but only about half the content. (JA)
Lewis Houston / RR #1 Box 1168 / Nescopeck, PA 18635

REJECTED #3 / ?
5 1/2/ x 8 1/2 - copied - 42 pgs
The 'best of' six or seven years worth of issues - interviews with the Hard-Ons, Monk House, Ten Foot Pole, Propagandhi, Spermbirds, G.G. Allin, filmmaker Abel Ferrara, and more of the like. An article titled "The Weird and Wacky World of Genital Mutilation" is the high point, and gives you an idea of the type of philosophy they're advancing. I understand that this is the last issue, so act while you're able. (JH)
9 Woodlands Ave. / Dun Laoghaire, Co. Dublin / Ireland

REV. RICHARD J. MACKIN'S BOOK OF LETTERS #7 / $3.00 ppd
8 1/2 x 5 1/2 - copied - 36 pgs
An amusing collection of letters written to various manufacturers and their occasional responses. Worth getting if only to prove that the public relations offices of major corporations really don't give a shit about the people who buy their products. From reading the responses you realize how rare it is that they even read the letters, preferring for the most part to respond with a form letter and a coupon for more product. This issue is not as good as the last one I saw, but still, it's worth getting. (JW)
PO Box 890 / Allston, MA 02134

RIVET #12 / $2
7 x 8 1/2 - copied - 40 pgs
Although this has some good DIY information on how to build a potato gun and how to silkscreen, the rest just isn't engaging in the least. Movie reviews, poorly written Toronto punk history article, and lots of bad comics. I expected more from a zine that has put out twelve issues. (JA)
689 Queen St W #193 / Toronto, ON / M6J 1E6 / Canada

SCHISM #9 / $1 + 3 stamps
8 1/2 x 11 - copied - 20 pgs
This is the Halloween issue, but I didn't see anything scary. In fact, there's not a lot here, but what there is, is more funny than scary. There's an interview (sort of) with Band-N-Black and with Scratch-N-Sniff, a dis on Hansons, God, Unity, comics, news and a funny self-ad. Will be worth getting when it has more content. (JX)
1870 Crestwood Lane / Muskegon, MI 49441

SCUMFEAST #5 / $2
8 1/2 x 11 - copied - 44 pgs
For "scum punk rocknroll garage trash," damn this zine looks good! The layouts are classy and the interviews are sassy! The Frankenstein Drag Queens from Planet 13 are cross dressin', Before I Hang beat up their audience, and the Spoits make an appearance on Jerry Springer. I foresee thick newsprint in these fuckers' future, with their columns, alphabetized music reviews, and classifieds. The only glitch was the "we're so punk, cuz we're so shocking" undercurrent, but whaddya expect with numerous El Duce memorials and an Antiseen trip diary in Europe? (KW)
Wolf / PO Box 12701 / Raleigh, NC 27605-2702

SCUMFUCK #36 / $3.00
8 x 6 - printed - 84 pgs - German
As always *Scumfuck* stands provocative. This issue has an excellent interview with Bernd Granz of Lost and Found Records and his stance on the issues. Besides that there are interviews with Pobel & Gesocks and Verlorene Jungs, plus extra loads of record reviews and ads. Lots of ska and oi found here. (HH)
Postfach 100709 / 46527 Dinslaken / Germany

SICKNESS #1 / $3.00
8 1/2 x 6 - copied - 22 pgs - Dutch
Hardcore anarchist punk that viciously attacks the meat industry with good graphics. There is an interview with the bands Distress and Disfear. (HH)
Nieuwpoortsln 26 / 1815 LN Alemaar / Netherlands

SLIVER #2 / $3.00 ppd
8 1/2 x 11 - offset - 100 pgs
Usually it takes a while for zines to build themselves up, as they take time to grow, starting small, maybe cut and paste, and if they stick around for a few years and get really good, they might end up looking as fat and slick as *Sliver*. Might I add, in case you skipped the introductory details, that this zine is only on issue 2! Tons of tightly designed pages thick with commentary on the 'extreme' music scene. I think this means all kinds of metal, metallic hardcore, rock/rap combos, and some emo, in other words, all the music that I hate, but this is still a rad zine. As well as the extensive music coverage (Snapcase, Kiss It Goodbye, Machine Head, Man Will Surrender) there are a slew of articles on such subjects as fashion advertising and being a woman in the hardcore scene. Add to that the many reviews (zines, books, web sites, music) and you've got one hell of a beefy package. And once again, the design is rad. I am envious of this person's RAM. (AM)

27 Commercial St / Gloucester, MA 01930

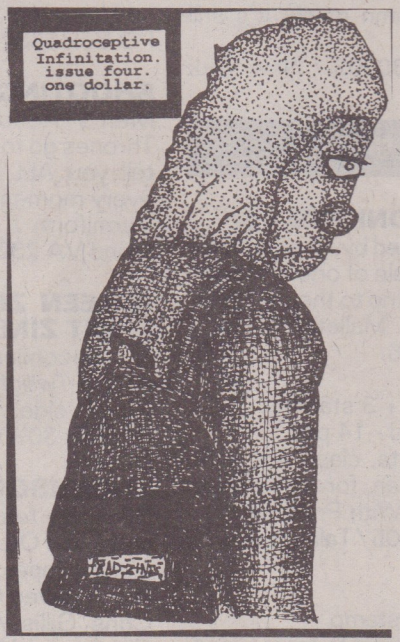
SUB PULSE #4 / $2 ppd
8 1/2 x 11 - newsprint - 56 pgs
Not a bad music zine. Interviews with Avail (not my favorite band, but a good interview where Tim says a lot of stuff that makes sense to me), The Queers (They ask Joe two questions and he rants on for three pages, about Ben Weasel, George Tabb, how cool Larry Livermore is and how MRR is just a bunch of 40 year old men - put down the crack pipe Joe), Screw 32 and The Strike, as well as reviews, photos and articles on leaving home, work, and cops. Cool. (AM)
Daniel Kingery / 1215 E Hyde Park Blvd #109 / Chicago, IL 60615

SUEÑO EN MUNDO #3 / $?
7 1/4 x 8 1/2 - copied - 12 pgs
There seems to be a lot of Anarchist type zines coming out of Argentina as of late, and this continues that trend. Pretty lean as far as content but that's not to say there's nothing worth taking a look at. I was surprised at the number of local bands that are featured in the record reviews section. Along with this there's an interview with Propagandhi, a short article on Food Not Bombs and and article on an organization whose name translates to English as "The Liberated Wives of Buenos Aires". If you're curious about the Argentinean scene the check this out. (RM)
Francisco Raffo / Calle 43 #592 / C.P. (1900) / La Plata / Argentina

TEN THINGS JESUS WANTS YOU TO KNOW #17 / $3 ppd
8 1/2 x 11 - printed - 68 pgs
Ten Things is the one zine that just keeps getting better. It always seems like they have a dozen interviews, a million columns, and then even more articles and essays on things like skating, sex, bondage, cooking, the industrial/goth scene, etc. Everything you could ever want in a zine is in *Ten Things*. Columns, news, scene reports, letters, classifieds, photos, and a review section that could rival *Maximum!* This issue features The Loudmouths, Anti-Flag, Dead And Gone, The Faction, and The Diaboliks. In all of the years that I have been reading this zine, my only criticism remains that I wish editor Dan would write more - his columns are always the best. *Ten Things* is one of the few elements of the punk scene which is always encouraging and supportive, even if a little critical now and then. Almost completely devoid of infighting and scene politics, and always recommended. (JA)
8315 Lake City Way NE #192 / Seattle, WA 98115

THE JOKE'S ON YOU #7 / $1 or trade
7 x 8 1/2 - copied- 36 pgs
This fine issue is dedicated to animals. The pieces vary in form and style, and focus on many different animals (though rats get a couple of extra stories). Some of the articles will make you say, "Aww, those cuddly and endearing animals, I love them". Others will make you think, "Well, golly and gosh, I didn't know that Dung Beetles did that, dagnammit!". A lot of work obviously went into this, dare I say it resembles a very punk National Geographic? Rad. (TT)
PO Box 14088 / Berkeley, CA 94712

THE PROD #? / $1 or 50 cents ppd
8 1/2 x 5 1/2 - copied - 12 pgs
There are two words to describe this zine: "crack rock." Okay, this is supposed to be some sort of comic thing (with a focus on computers??), but you can't understand or even read most of the comics. It is so fucking crazy. I thought I might just be being a retard not getting this stuff, but then I showed this to like four other people and all of them thought it was just straight up craziness too. I do not know what is up with this zine. (LB)



Sam Inkster / 1423 Hall St. / Nelson, BC / VIL 2A4 / Canada

THE RIGHT PATH #1 / $1 ppd
8 1/2 x 11 - copied - 22 pgs
I am the queen of cut and paste zines this issue! Here is another one, and it is lacking big time in the content department. Now, don't get me wrong, I love cut and paste, true DIY style zines more than anything else. But sometimes you just really need to draw the line. One interview with Strong Intention, some reviews and really badly reproduced photos are about it in this puppy. I would definitely say this needs some work. (LU)
49 Wilcox St. / Rochester, NY 14607-3832

THIRTY-ONE #1 / 2 stamps
8 1/2 x 5 1/2 - copied - 16 pgs
This is a short personal zine by someone who I relate with. Older (hence the name 31), Straight-edge, and thoughtful, this is coming from a good place. Not that I agree entirely with the mellow attitude regarding Victory records, or skateboarding, but to the extent that this begins some (public) introspection of an interesting person, it's a worthwhile effort indeed. (AR)
PO Box 55603 / Hayward, CA 94545

TILT! #9 / $?
8 1/2 x 5 1/2 - copied - 80 pgs
Excellent. This is exactly the kind of zine that should roam the earth, hunting, seeking out and punishing all abusers of xerox and the cut-and-paste. Political, personal, opinionated, and international, Tilt exemplifies an effort quite rare in the U.S. Los Crudos, Hiatus, Crucial Response, Alians, D.D.I provide the hardcore backbone, but the columns on capitalism within the scene are the heart. A pity that the price is unclear. (AR)
Brob / Tennisbaanstr. 85 / 9000 Gent / Belgium

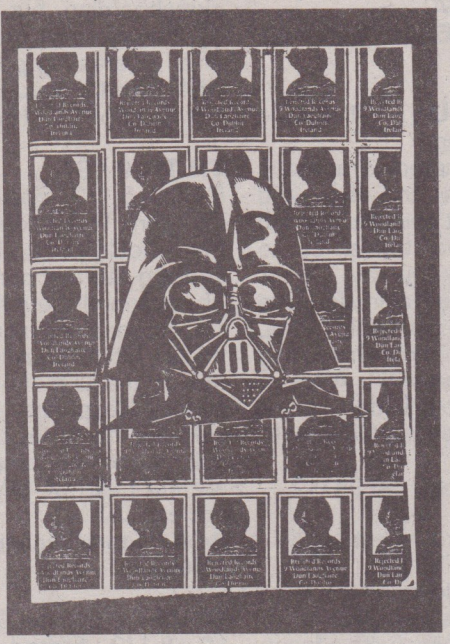
TRUST # 65 / $4.00
12 x 8 1/2 - printed - 72 pgs - German
Great cover of a train wreck, inside the zine includes interviews with Jello Biafra, Superfan, TV Killers and Naked Lunch. There is also a story about the country Chad where oil meets the military and corruption. Finally there are the usual reviews and gig dates. (HH)
Postfach 43 11 48 / 86071 Augsburg / Germany

TURNING THE TIDE Vol 10 # 3 / $3.95
11 x 14 - printed - 24 pgs
Big serious anti-racist newspaper from People Against Racist Terror. Geronimo ji Jaga, Cuba, Native American notes, anti-JROTC, a pro-Kabila article by Mumia Abu-Jamal, police brutality, KPFK expose, anti-fascism, LAPD, Ireland, Staten Island hate crimes, more. (TD)
P.A.R.T. / PO Box 1055 / Culver City, CA 90232-1055

TYPOGRAPUNX #3 / $1.00 ppd
5 1/2 x 8 1/2 - copied - 14 pgs
A critical examination of typefaces and typography as it appears in fanzines and elsewhere. That's about it. The editor clearly feels passionate about the subject. I don't. A 'zine for graphic designers and the people that love them. (JH)
15 Churchville Rd. #115-163 / Bel Air, MD 21014

UPHEAVAL #2 / $2 ppd
5 1/2 x 8 1/2 - copied - 40 pgs
Most of the content of this would fall under the Anarcho/hardcore/grind banner and the contents are as follows. About fifty percent band interviews with

none of them being very interesting, a quality most interviews possess. Another thirty percent is zine and record reviews. Again not too interesting. I did like the Serbian scene report simply because it amazes me that in a place that's that crazy, people find the time to form bands, do shows and put out records. Crazy. I also liked the one page piece where the person who put this out is critical of his family who is Jewish for being a bunch of bigots. Overall very run of the mill. (RM)
Craig / PO Box 471 / Allston, MA 02134



WIGOUT #2 / free, send stamps
5 1/2 x 8 1/2 - copied – 20 pgs
This is a silly, light read that you can't help but be amused by. It got an awful review in MRR last time, for what reason I don't know, but it has stuff like "Discharge vs. Sicko" and a Henry Rollins cut-out that leave me laughing. It also includes interviews with Propagandhi, Panic, and one with Orifis (sic?) in which you get to see their lovely buns. But the best, most irresistible point of this zine is the fact that it has all the wonderful parts of British language – words like "mum", "arse", and the many superfluous U's. Definitely worth checking out for a laugh. (RD)
15 Quillings Way / Borrowash / Derby DE7 23YA / UK

WORDS (AND SOME PICTURES) #1 / 50p + SAE UK / $2 world
5 3/4 x 8 1/2 - copied - 24 pgs
This is a great first issue. Good political pondering (though hardly any personal writing), interviews with Dick Lucas (Citizen Fish), Active Minds, and poet Benjamin Zephaniah. Media criticism, a little history, some reviews, and a good contact list. Despite the emo-style title, this isn't personal at all - political and interesting. (JA)
Mark / 269 Lodge Ln. Box X / Grays, Essex / RM17 5PR / England

WOUNDIG #3 / $1.50 ppd
8 1/2 x 5 1/2 - copied - 46 pgs
This was a pretty cool zine divided into four sections—"Ways people can be wounded," "How people have entertained themselves," "The food section," and "Everything else." There was a very detailed thing on how you can prevent gas, which was odd but informative I guess (if you're wondering, one way is to eat ginger after meals). I liked the section on entertaining yourself, and the recipes looked good except most of them called for agar agar flakes, which was a bit frightening. All in all, I think that this is a pretty good zine. (LB)
Kristy / 104 Union St. / Nelson, BC / V1L 4A2 / Canada

YOUR JOB OR YOUR LIFE? #1 / $2 ppd
7 x 8 1/2 - copied - 24 pgs
All you wanted to know (or didn't want to know) about the evils of sweatshops, and the struggle for worker's rights. Interviews and personal writings from activists and people who have had to endure the hell of working in sweatshops. This is a really cool zine, and I think as we see more and more of society working longer hours for less pay - I would like to think that most punks are not so privileged as to be completely removed from this reality that many people live - the importance of this will become evident. My only complaint is that the 40 hour work week *isn't* a human right - it's still too damn much, it's still imprisonment!! (MD)
NMASS / PO Box 130293 / New York NY 10013-0995

MORE LISTINGS

A BARREL OF MONKEYS / $2
This is a comic populated by - you guessed it - monkeys and the tale of one's desperate / drunken life and trip to the big apple.
Roby Newton / 116 Mallette Street / Chapel Hill, NC 27516

BIOGENESIS / $1 + 3 stamps
8 1/2 x 5 1/2 - printed - 14 pgs
Eco-zine: Pro Zapatista, class war, nonviolence, pro-vegetarian, forest defense, Critical Mass, Punks With Presses.
Demetri / PO Box 20405 / Talahassee, FL 32326

CINNABUE #5 / 1 stamp
This appears to be excerpts from Cinnabues #1-3. Interview with Rev. Norb, court and travel stories, etc.
6 King's Crossing Court #D / Cockeysville, MD 21030

EUGENE #7 / $2
A retrospective of a year of what appears to be a year of irreverent, poor quality humor. Includes a Punk Rock test (one chuckle), and a Ska Band naming guide (two).
229 Apache Drive / Paint Lick, KY 40461-9750

FRUITCAKE #6 / 1 stamp
Short but good zine with music and stories.
1383-A Dana Drive / Oxford, OH 45056

GREEN MEANS GO! #5 / $2 PPD
Interviews with Kingface, and the Dismemberment Plan. Lots of zine and record reviews.
PO Box 3306 / Jersey City, NJ 07303

HORIZONTAL ACTION #1 / $2.00
A really trashy zine that bored the shit outta me. Random writings, lots of shitty photo-copied pictures of naked girls, and music reviews.
1433 Wicker PK #2 / Chicago, IL 60622

IT'S CRAP #2 / 50 cents
Short rants and serial killer listings.
2509 N. Campbell #75 / Tucson, AZ 85719

ME WINNING ISN'T YOU DO! #1 / $1 ppd
Pop punk/indie rock style zine. Features 30 Amp Fuse, Alligator Gun and Nerf Herder.
16 Raleigh Ln / Wayne, NJ 07470

PUNK RAG #6 / $.55 ppd
Interview with Kid With Man Head, plenty of columns and reviews and an article on Veganism.
PO Box 6332 / Longmont, CO 80501

SHOOTING SPACE #1 / $1
Men's Recovery Project and the Thrones go to Alaska. This mini zine will tell you ALL about it, every thought, every moment, every....zzzzzzzz.
Vermiform / PO Box 12065 / Richmond VA 23241

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Mostly comics, some personal writings on the *Twilight* side, all comics on the *Spleen* side.
PO Box 30905 / Tucson, AZ 85751

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Brief zine featuring a Fifteen interview and a Jeff Ott column. Also comes with a comp tape of emo bands with names like "Leaves Of Lothlorier."
Chris Gillis / PO Box 321 / North Chatham, MA 02650

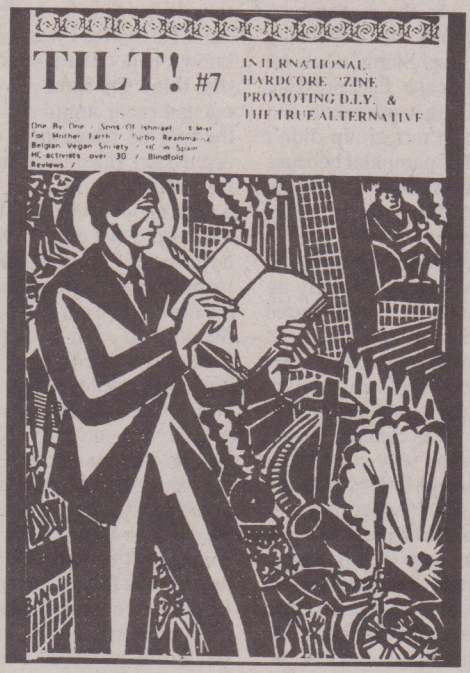
VILLA VILLA COLA #2 / $1
Simple girl skate punk zine, writing on being a girl skater in the boy skate world. There's a long depressing piece of fiction, and some comics and other odds and ends.
4608 Calavo Dr. / La Mesa CA 91941

The fist time I ever read Tilt! was back in 1991. Picked it up at Blacklist. It was the sixth issue, with a cool cover, kind of simple in presentation, of a tattered flag in grainy black and white. The insides were even more interesting. Tons of interviews with international coverage, opinions, etc. From that moment on, Tilt! has been one of my favorite fanzines. There's always something to get you thinking in it's pages. And the overall impact can be inspiring. So anyway, without further ado, here's a long over due interview with 'editor' Brob. Interview by Matt Average.

MRR : Please start off with a history of *TILT!*.

Brob : *TILT!* was started to inform the local scene in my native town about various scenes elsewhere (in Belgium, and outside). I introduce(d) bands from our own country and elsewhere in interviews but I'm always trying to remain critical (a band has to 'deserve' me being a fan - and I do *not* only mean musically - but if I become a fan I can be very 'dedicated') and trying to look at things from different angles (I'm not so much interested in the musical aspects of bands, but more in the ideas of the people in the bands - or distribution, label or organization). I think it's important to get to know a band before actually interviewing them. I also try to let my own ideas shine through. Besides that, I review zines, tapes, and records ; and publish articles on political items. I do everything myself mainly, but during all those years various people have written a piece here and there. After #1 I moved out of my native town. I got more and more contacts and people outside Belgium wanted to know about what was happening here (and vice versa for me and my friends), so I started doing it in English from #3 on. I did eight issues between '84 and '95, I sold over 1,000 copies of #8 (people keep asking for it, but I don't have the money to print more). I don't print ads that are paid for (I want to remain totally independent and critical), I take the money from my savings; the zine basically pays for itself. Sometimes I publish free ads for people I really did (when there's space left). I always have lots of things in my head (some in my computer) for new issues. I'm currently finalizing #9. It should be out late summer '97. Here's a short content of the former issues:

#1 : Scoundrels (Hol), Jan Kuypers ('psychiatric' dissident), anti-fascist info, travel-report Denmark, reviews (movies & records) / #2 : Concrete Sox (UK), K.G.B. (Ger), Ludichrist (USA), Dawn Of Liberty (Bel), Get Stuffed (Bel), Hageland Recs (Bel), reviews (zines & records), letters / #3 : Negazione (Ita), Anguish (Bel), Larm (Hol), Hate Crew (Bel), Mike Muir (Suicidal Tendencies), letters, reviews, (zines, records, and tapes) / #4 : So Much Hate (Nor), Desecration (USA), L.U.L.L. (Den), Positive Peer Pressure (USA), C.O.C. (USA), Heibel (Bel), Mental Disturbance (Bel), Chronic Disease (Bel), reviews (zines, records and tapes), apartheid, squatting, etc. / #5 : 76% Uncertain (USA), White Rose Collective (USA), Political Asylum (UK), Th'Inbred (USA), Aldous Huxley, Nabate (Bel), cultural conflicts, reviews (zines, records and tapes) / #6 : Sofa Head (UK), scene report Poland, F.F.F. (Ger), Decadence Within (UK), Born Against (USA), Econochrist (USA), Zero Positives (Bel), reviews (zines, records, tapes, and books) / #7 : One By One (UK), Sons Of Ishmael (Can), Turbo Reanimacija (Lit), X-Mist (Ger), Belgian Vegan Society, scene report Spain, Blindfold (Bel), For Mother Earth (Bel), HC activists over 30, reviews (zines, records, tapes, and CD's) / #8 : Acme (Ger), Graue Zellen (Ger), Fabric (UK), Shortsight (Bel), Undone (Fra), Voorhees (UK), interviews with women in the international HC-scene, radical D.I.Y., major labels, re-distribution of labour, free love, reviews (zines, records, tapes, and CD's).



MRR : What was your inspiration for starting the zine, and what keeps you going at it through the years?

Brob : Like I said, the original concept was to inform our local punk community about things happening elsewhere (other parts of Belgium, and other countries) - musically, but also politically. Around '83 I started my band REPULSIVES, which went through two line-ups and died in '86 or so, after a whole bunch of gigs (we were quite popular at that time), and recordings for a split with the Brazilian band, Colera (which never came out due to the fact the label folded). My second band, YUPPIES' DEATH, only existed for about a year. In the meantime I had started to set up gigs in my native town. When the venue there was closed by the police, I was asked by my friends in the band Hate Crew, who had just started a gig-collective in another town, to join them. With that collective - SMURFPUNX - we organized well-attended gigs with loads of national and international bands until the early '90's. After that I joined the autonomous center Vort'N Vis volunteer-crew. I left that behind because of ideological differences, but soon after we set up the NEWLAND collective. Around '84 I had also started my zine, *TILT!*, and in '86 I started doing tours for foreign bands. At first I tried to inform locals (that's why the first two issues were in Dutch), later it became also a means to communicate with people everywhere. Because I worked a job and set up gigs and tours (especially during the SMURFPUNX days), *TILT!* only appeared irregularly. At the same time I started to sell (mailorder and at gigs) vinyl and zines because nobody was selling D.I.Y. stuff in my neighborhood... Through all this activity, you can imagine I got in touch with a lot of activists and other interesting characters all over the world. I was learning a lot, I was networking and I noticed what was possible because of all this, how we could organize a whole underground world where people with subversive (to the mainstream) beliefs and ways of making a living could take their lives a bit more in their own hands and spread their ideas. I wanted to share that notion, to learn even more and to encourage others to get involved as well. I truly believe that the HC / punk community is a breeding ground for 'revolutionary' ideas. It's probably never gonna overthrow the global capitalist society, but it cure can be a shelter and a school for people who are looking for and trying to establish an alternative to the vulturous, greedy, consumerist world we live in. Even today, with the extreme commodification and commercialization of HC / punk, I regularly still run into people who wanna engage in creating that alternative; intelligent and caring people with an ethical feeling and believing in solidarity. The scene still isn't 100% what I want it to be, so I go on...

MRR : What is your involvement with the zine, *Newland* ?

Brob : The collective and it's zine is set up to provide those people who are fed up with, and frustrated by the increasing commercialization within the Belgian (and international) HC / punk scene, with a forum and platform to vent this frustration, discuss and hopefully find ways to deal with this. It has expanded into questioning and discussing subjects known as the ugly forms of capitalist society (racism, sexism, homophobia, violence, etc.) manifests itself in, and that our scene tries to get rid of. Some of us are straight-edge (even though we don't label ourselves as such), but there's also people who are open to other music - and lifestyles (anarcho-punk, emo, crust, ska-core, etc.). I believe I can say the common denominator is the fact that we want to keep this scene (that we built up) in our own hands. Outer appearances and lifestyles (or gender, or age) don't play a role. When we first got together, in the spring of '96, we didn't really reach a consensus of how to deal with things like bands signing to commercial labels (not necessarily majors), labels getting involved in commercial distribution-deals, bands touring with agencies aiming for profit and playing in commercial clubs, people making a living of HC / punk, etc.. In fact, not everyone understood (understands) that this has nothing to do with the original ideology behind this subculture, that this goes against trying to keep everything in our own hands, that this is a potential threat to the very existence of this scene. Most of us however did see the increasing sexism, homophobia, and even racism , especially in those elements that are only attracted to the scene because of the 'trendy' means of expression like the 'hard' music, e.g.. It is my opinion that both these things - the aiming for profit and the lack of respect for those differing from the 'norm' - enhance one and the other. It's clear that we have to act if we want to stop this. But how? My way of doing things has always been confrontational. If something is not the way you think it should be, then ask questions, be up front about what bothers you, try to open up a discussion, give arguments. The problem with an approach like this is that some people may say they agree to avoid confrontation, some will try to weaken your arguments by trying to isolate you and those who feel threatened and have no arguments are gonna choose

for personal, sometimes even physical attack. Some of this might sound pretty scary to someone who believes deep down that she or he is right, and will scare her / him and cause her / him to keep quiet about it. This, of course, makes them loose the chance to alter things into the way they see things fit. But for some in our discussion-group it was the reason why they didn't want to adopt my idea of writing some sort of pamphlet explaining what we thought was wrong in our scene. Peer pressure is also still a very actual thing in our scene, and that's why some people in our group didn't want to support this kind of pamphlet because it meant speaking out against, or at least not in favor of, 'friends' or 'friends of friends'. After the first meeting we agreed to put our grieves on paper to be able to compare them and find common ground. It turned out practically no one dared to, even though all said to agree (more or less), with those things that I told them bothered me. The problem seemed to be putting names on these things we thought didn't fit the ideology by giving specific examples in order to make our ideas clear to the rest of the scene. Another reason why some of us did not want to make a pamphlet, was the fact that they did not want to sound as preachers or "make up some rigid hardcore-punk law". It was their opinion that the ideas they had were open for adjustment, were not fixed and should be up for discussion in order to let them evolve. Even though it was agreed upon that this could happen in a series of pamphlets as well, the proposition of doing it in a collective zine where outsiders (to our discussion group) could join the discussion as well, was cheered by all... We put out one issue so far, and are planning a second one. We get together regularly to discuss and plan things. Some also organize gigs every now and then, and various people do distribution-work, so we try to help one another.

MRR : From reading your zine and contributions in *Newland* , I know you take a very strict and outspoken stance against the commodification of punk culture. Has this attitude cost you many friendships?

Brob : To understand why I'm so strict and outspoken, you'd better read the answer to the next question first. Some people assume that I do what I do and what I say is because I want to be in the center of attention, that it's my own little ego-trip. What can I say to that? Of course it would be a lot easier to float along with the current, but my self-respect and my ethical feeling tell me I shouldn't opt for this, that I should stick to my beliefs. It's the old story about the message and the messenger. Those that feel criticized or attacked by what I have to say don't come up with arguments, they just attack the person who confronts them with their actions, their insolidarity, their egoism, their lack of courage. It's a thing that happens in the mainstream as well; the businessmen, those who benefit from the vulturous system try to blacken people's reputation by spreading all kinds of rumors, or by blackmailing, or bribing them. They don't address the actual problems, they don't get into discussion about the facts; they go off on a tangent, trying to divert people's attention. It happens to me regularly. It would affect me if I'd realize I was alone with my ideas. But I know I'm not; there's people all around the world that think the same way, they might be not as outspoken or argumentive as I am, but they're there. True friendships can stand criticism and discussion. If someone turns away or breaks with me because of my outspoken ideas, I think they weren't good friends in the first place. Sure, there are people that don't deal or talk to me anymore because of my strict views, but looking back, many of these 'friendships' appear as abusive to me now. There are also people turning away from me without even having seriously talked to me (because of rumors of my so-called 'reputation'), but I don't believe people like that can really be your friend. On the other hand, there's still many people who do want to communicate and be friends. There's also people who find my thoughts are valid when they actually listen. Lots of people agree but just choose another way of expressing themselves (not as direct or confrontational), or some don't feel confident. Remember, the businessmen in the scene have power and don't fear threats. I've been beaten up already once and threatened physically many times. People also steal from me, or just treat me bad. It's the way of the world... Sure it affects me, but I'm surviving. And most of all: I know I'm not alone... What does bother me is the fact that certain people claim I'm the leader of *Newland* , and that the others in the collective are just blindly accepting what I say... As if they can't think for themselves. That's insulting my friends' intelligence. Everyone at *Newland* has his own opinions and no-one is forced to say things they don't want to. There's no pressure. People are free to join us or not, and they can also contribute without coming to the meetings.

MRR : What is the importance, from your point of view, to remain underground and D.I.Y.?

Brob : Well, let me start to tell you what my frame of thinking is, what I believe HC/punk is about... (You might have read this already in other pieces I wrote.) The HC/punk scene is supposed to be an alternative to the capitalist music-industry and the rock'n'roll circus. This industry attracts and tries to bind young people to a consumerist lifestyle (which guarantees them profits, and thus, more power) by commodifying what plays a big role already in young people's lives; music, fashion, and an 'alternative' lifestyle (their 'alternative' is a superficial and temporary reacting against parents, school, etc., but it doesn't attack the real powers). Our (HC/punk)alternative aims to be profound, honest, and lasting struggle - based on solidarity - against those that want to control our lives, dictate their rules of power and greed and destroy our world. I believe it's impossible in the given situation to win this fight (not in this era, where egocentrism rules) in the mainstream, in the global capitalist society. That's why I think it's much more appropriate and feasible to teach, to show people what can be done on a smaller scale, i.e. in the HC/punk scene - where the atmosphere is leaning much more towards cooperation and where there's already a global network of like-minded people established. A network that is existing for 20 years now, and that has accomplished at least a few things. Maybe now you can understand why I react so passionately and fervently against people who want to adopt the capitalist ways of doing into our subculture. People who (try to) make a living off any of the aspects of the HC/punk scene (bands selling out, agencies and commercial clubs cashing in, distributions marketing music & merchandise as just another commodity, shops trivializing the honest efforts and messages of people who work for our alternative, etc.) are greedy vultures that are abusing & exploiting the weaknesses and vulnerabilities of people constructing our scene. They don't feel part of a bigger whole, they don't feel solidarity. That's why I fulminate against people running commercial record stores (especially when they also sell major label merchandise). It's not about making profits that I worry in the first place (but of course these should be minor in order to keep the prices as low as possible). I worry about what the profits are used for, if one re-invests in the scene there's hardly a problem. People who want to make a living from commercial activities in the scene, have the intention to survive and make their only source of income by doing this. They drain the scene of the energy and money it needs so badly. It also means they will have to compromise with the capitalist system and it's bureaucracy controlling activities within the HC/punk-scene to such an extent that it strips the subculture if it's essence. We all compromise but it's my strong belief that people making a living off it, cross the limit. HC/punk is - for lots of people that get into it for the first time - a music scene; music and the ways it is presented and handled is very directive for people like that. I mean, if they see it's bein' handled in a way different from the mainstream it can show them the way to an alternative way of thinking and living. If they see this scene is just copying the capitalist ways of promoting and selling, the competition, they won't change the attitudes spoon-fed to them already by the system. People that are running distributions and record stores have a very big responsibility towards the scene. Unfortunately very, very few of them run their businesses in a solidary way, but many - practically all - are just hypocrite, selfish, and greedy pawns of capitalism. I don't see any harm in running a small solidarity based (co-operative) record store outside of the capitalist system though. The latter make an essential contribution to the scene. But anything aimed at profit in the first place is condemnable! Thus, HC/punk can set D.I.Y. an example, an alternative on the way to a non-exploiting society. You know the slogan, "Cooperation, Not Competition". I still keep urging anyone involved

with the HC/punk to stay away from the mainstream, to stay underground. "We might reach more people", I hear some say. Well, it's my conviction that the ones reached this way are mostly only attracted to it because of the fashion, the hype, the trend, and easily leave it all behind once they sucked out the energy / time / money of those really working and trying to turn this ideology into reality. I've seen it happen way too many times. I hear others claiming, "We're ghetto-izing ourselves". As far as I know, a ghetto is imposed on a population. We (at least people who follow my line of thinking) - contrary to people living in real ghettos - choose to go underground because that's where we can organize the resistance more freely. At least there we have a bigger part of our lives in our hands. There we have more space to develop our thoughts. Young people who already go against the grain, or who might have revolutionary thoughts are gonna find their way ways into the underground. They're gonna search and search 'til they find a way in. That's what I did, and that's what some young people do. Regularly I get letters of people saying we heard you say this or do that, and I wanna know more 'cause that's how I feel. That's because I do my own publications, because I organize my own distribution (with the help of others in the underground of course). So, fuck the mainstream and media slaves. Organize your own underground world!

MRR : Mainstream interest in punk is fading out. What long-term effects do you see the previous interest leaving as a whole?

Brob : Mainstream interest has always been there since the beginning, and will always stay. Maybe the interest for the current styles, formats, or hypes will disappear, but it will take another form. Remember, the mainstream capitalist society will always try to keep controlling that part of the 'market' they fear losing. They jump on it, try to modulate it into something they can handle, package, market, and finally throw it away when they sucked it dry. Like I said before, the music-industry is the tool the global capitalist system uses to seduce and try to hook teens and twens to a consumerist lifestyle (which allows them to make more profits, and thus gain more power) by marketing what is already important in their lives : their music and fashion, and hence, recuperating their 'alternative' way of living (the 'alternative' of the kids is usually inspired by the generation gap : a form of teeny bopper rebellion against the authorities that restrains their freedom - the narrow-minded, egotistical view of it - but it isn't really anything revolutionary or subversive). What we try to create is a niche where they can develop themselves politically, and as persons, while teaching them to be aware of the fact that the one only gets as much freedom as they leave to the other person, that boundless consumption has to lead to annihilation. (Yeah, I know I sound like Crucifix.) I think it's important to show them what can be done on a smaller scale, i.e.; in the HC/punk scene - where so much more has already been accomplished through co-operation, solidarity, and networking with like-minded people. We have to stay underground! The history of HC/punk has proved that anytime people in the scene have co-operated with the mainstream it has been disastrous, and HC/punk activists had to clean up the mess and start from zero again. Values like solidarity and respect disappear from the scene once HC/punk businessmen forget about the ideology behind it all, and realize they can gain profit. If we don't succeed in controlling even that chunk of our lives, I think more and more young people will adopt the mindless "consume - and - shut - up" mentality. Less people will have access to knowledge on different forms of sociological organization from a young age. We can feed them these through the music, but if the music is in the hands of corporations, the 'youth of today' will surely turn into the assholes of tomorrow...

MRR : In what ways do you practice your politics in daily life?

Brob : I try to avoid the traps of Capitalism as much as possible. Of course I also live in the global Capitalist society; I have to participate to

some extent if I don't want to marginalize myself. I have a car, a fridge, and a stereo, but I don't lead a luxurious life. I try to keep aware of how my lifestyle, my consumption pattern, my behavior affects the world and the people around me. I try to pollute and waste as little as possible (select and recycle garbage, dumpster dive, ride a bike, consume very little unnecessary products). I try to make, as much as possible, conscious choices that will not endanger anyone or anything (I don't drink alcohol, or use tobacco, or other drugs - not because I wanna belong to some peer group, but because I see it as a way to emphasize my anti-Capitalist stand). I eat vegetarian, and try to use as much cruelty-free products as possible. In my relations to other people, I try to stay clear of racist, sexist, homophobic behavior. I'm aware of all that, but I'm not sure I can get rid of it 100% yet (my education, mainstream media, etc., may still affect me sometimes), I'm not perfect. Politically, I don't follow any dogmas. I don't call myself Anarchist, or Communist, or Socialist; I have sympathy for these, and I take elements off all, but I'd rather stay autonomous. I'm also Atheist. I'm not a member of any political group, except for an independent, pluralist anti-fascist group. I do cooperate a lot with people in the Anarchist scene (like going to, and organize info-nights, discussions, demonstrations, etc.). My tools are leafleting, demonstrating, informing, direct action...

MRR : What do you look for in a zine that will make it great?

Brob : Personality. I always hope a zine will stand out from the crowd, that the opinions presented will be original and challenging - not just copying what has been said before. In interviews I want to read about people's ideas, their way of thinking and how they apply it in their day - to - day lives; I don't wanna know about what strings a band's using, and in what studio they recorded. I also hope an editor dares to go against the grain, to be critical. It's good to read an interview where the band is actually questioned, and not just worshiped. Editors should be analytical, and be able to make a point and get a view across. I'm looking for dedication, I'm especially looking for zines that choose for a radical D.I.Y. attitude - not beating around the bush when it comes to business in the scene. I hate editors who choose for an easy way out. I mean I'm disgusted by ads for commercial labels and distributions, and by reviews of mainstream or sell-out bands. I want zines to look good, but not slick. I don't like zines that have layouts like they were made in a professional graphics workshop with the newest fonts and all the tricks in the book. I also don't like messy layouts; things have to look good and be readable, but that doesn't mean they have to be done with a computer. The cut'n'paste style can do wonders if you try to be a bit creative and take your time for it. Oh yeah, you Americans: I'm not so much into newsprint. I know it's cheaper, but it also looks cheap. A zine is not a mass-product, is it?

MRR : Any parting comments? What does the future hold for *Tilt!* ?

Brob : I don't know, I really don't know what the future holds. I've always been busy with so much stuff, that's why *Tilt!* got out so irregularly. My activities have also been jeopardized because of legal and financial problems more than once, and these are still affecting me. Recently, I've also been diagnosed with C.F.S., which means my energy level has gone down to a point where I have to slow down if I don't want to end up vegetating. I'm the kind of person that can't stop his brain from working, I've constantly new ideas, come up with things to try and do, so it's very frustrating to not be able to be as productive anymore. I've stopped doing tours, and only pass contacts for gigs nowadays. I think I'll always keep writing; not just letters (they're my lifeline, a way of communicating with like-minded people), but also other stuff (for other zines, and hopefully *Newland* will also keep going). I'm not really sure if there will be another issue of *Tilt!* after this #9. maybe it'll take me 3 years to get one done if the situation remains as it is. The way it looks now, the mailorder / distribution will go on: I just won't let it grow over my head, and I'm getting some help from friends already. So if anyone is interested in zines, political literature, don't hesitate to get in touch. If you put together an interesting zine that you wanna see distributed, drop me a line. I want to take the opportunity to show gratitude for the long lasting support I got from various MRR people - especially Matt Average! Thanks. A big FUCK OFF to all the parasites (especially 'Genet / Pyyrrhus and Good Life / Green Leaf here in Belgium) in the HC/punk scene!

If anyone wants to discuss any of the above, please write to : Tilt! / Tennisbaanstraat 85 / 9000 Gent / BELGIUM

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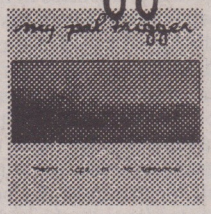

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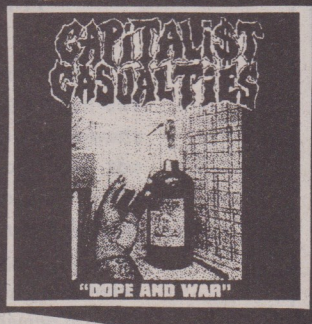

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CD / shirt =	$10	11	13

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Distro: Revolver USA

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never mind the melody... ...here's Sound Pollution

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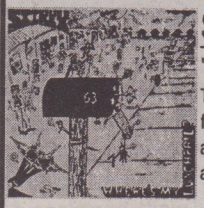
"Spamthology" CD $8
Includes the revamped "Where's My Lunchpail?" LP, "Cuddle" 7", "I & I & That Guy Over There" 7", compilation tracks, and 5 unreleased songs!!! 49 tracks in 72 minutes!



STIKKY
"Where's My Lunchpail" LP $7
The classic sounds of SF's fast-and-funny spastic HC legends available again! Re-mastered and now includes all the crazy banter between songs.

HELLNATION ANTI-EMO t-shirt $8
size L and a few XL so be flexible. black ink on quality shirt thats either white or natural protesting the current biggest disgrace to the HC sound in years.

ASSÜCK "Misery Index" 12"/CD $7
HELLNATION/SINK 7" $3
PAINDRIVER "The Truth..." 7" $3
DESTROY "Necropolis" CD $8 *repressed!!!*
ASSÜCK "Anticapital" LP $7
ASSÜCK "Anticapital/Blindspot/+3" CD $8
HELLNATION "A Sound Like Shit" CD $7
SPAZZ "La Revancha" LP $7 CD $8
SPAZZ/ROMANTIC GORILLA CD $8
GAIA "This One" LP $7 CD $8
3 WAY CUM "Killing The Life" CD $8
SOCIETY GANG RAPE "No Fate" CD $8
V/A KAMIKAZE ATTACKS AMERICA... CD $8

MCR Co. Japan

THE GRIFFIN "We Stand Firm" CD $11
Fucking awesome street punk!!!, probably one of the most underated bands there is.
You won't be disappointed! One of the best releases of the year.

GLOOM "Recomendation Of Perdition" LP $10
Awesome raw as fuck HC punk from Osaka. Raging vocals over chaotic thrash.

V/A THIS IS THE LIFE VOL. 2 CD $11
tons of bands from Japan, from street punk to grindcore and everything between.

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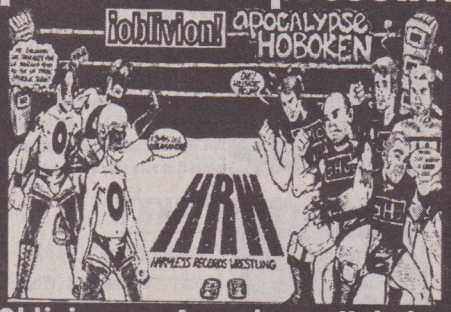
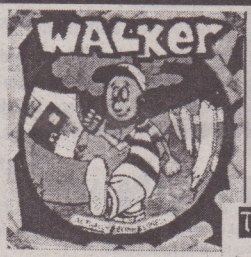
SOUND POLLUTION

P.O.Box 17742/Covington,KY.41017/USA

the Harmless Records Wrestling Federation is proud to present:



Oblivion vs. Apocalypse Hoboken two chicago heavyweights battle it out in a no holds barred sonic cage match!!! ***Harmless #17 split 7"***



Walker-"Actually, Being Lonely... " lp/cd. 12 songs of their best stuff yet. definitely worth the wait! *harmless #16*

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HR11:Bollweevils/Walker split 7"
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HR08:Walker- *"Ifyour'epunk..."* 7"
HR07:V/A- *"Dad, Are We Punk Yet?"* cd
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HR04:Walker- *s/t* 7"

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A new service is coming this winter that will provide FREE two-minute samples of bands from around the country. Bands showcased on the free music service will be listed in all of the ads, which you'll soon be seeing nationally in all of your favorite zines. You call the toll-FREE number and simply enter the code of the band you want to hear (usually the first four letters of the band's name), then you'll hear 90 seconds of music and 30 seconds of how to contact the band for more info. We have two goals in providing this service:

- To provide you with a chance to actually *hear* bands that before you may only have *heard "of"* and
- To help bands get their name out
  1. through our national advertising efforts and
  2. by offering kids around the country the chance to hear them for FREE.

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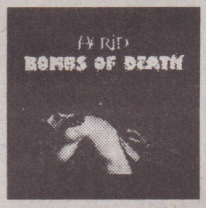
NO IDEA zine #12

CD / 2xLP ($3.75 / $6.25) Bands on the Comp.: Hot Water Music, Floor, No Empathy, Ash County Sluggers, Brutal Truth, Christie Front Drive, Cavity, Pung, V-Card, Floodgate, Against All Authority, Serpico, Elmer, Gus (Can.), Moonraker, B. Lee Band, Horace Pinker, Car Vs. Driver, Locust, Hope Springs Eternal, Jack With Killer, King Friday, Braid, Lisa Killers, Rhythm Collision, Sideshow, Skankin' Pickle, Crunch, Threadbare, End of the Century Party, Still Life, Bombs of Cheese.



ACRID / BOMBS OF DEATH "split" –7" ($2) Members of ASSUCK, SPAZZ, STRUGGLE, and GRADE. Colored Vinyl for mailorders.

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HOT WATER MUSIC "Finding the Rhythms" LP finally out on VINYL!! Limited edition on colored vinyl for mailorders! Amazing!

Please send $1 for our Mailorder Catalog: 36 Pages, 2,000 different Records, CD's, Shirts, Zines and more!

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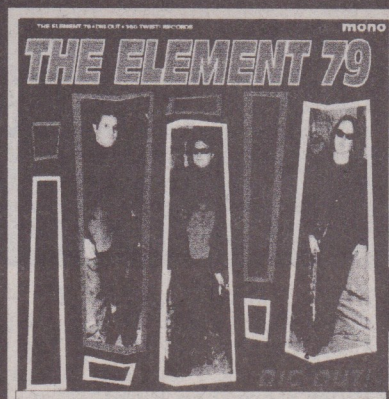
POSTAGE INFORMATION

7"= 2 oz. • LP= 10 oz. • 2xLP= 13 oz. • CD / 9" = 4 oz. • T-Shirt= 8 oz.
16 oz.= 1 LB.• ADD 6 oz. to the total weight of your order for a mailer.
These prices DO NOT include shipping!! USA: (Special 4th) $1.24 for the first LB., 50¢ each additional LB. (Priority) $3 for 2 LBs or less, $1 each additional LB. Overseas: please send $1 for our catalog with postal options.
Stores: Ask for our WHOLESALE catalog!

THE ELEMENT 79 "DIG OUT!" - 10"/CD



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HG Fact

MAXIMUMROCKNROLL music classifieds

Attention Classifieds Readers: When responding to these ads remember that the world of MRR readers is not a punk rock utopia where everyone is looking out for everyone else and we're all cool... Be careful what you tell people and be careful who you send money to. There are people out there in punkland who will try to rip you off, exploit you or manipulate you. I can't tell you how scared I feel when I see an ad that begins "16 year old girl running away from home needs places to crash..." Anyway, that said, we're interested in hearing your stories about MRR classifieds for an upcoming article, either really bad or really good experiences. How many marriages began through these pages? How many people have been really ripped off? (i.e. not just a few bucks for a zine or a demo) Let us know. Send responses (typed or on disk if possible) to the mag c/o Allan.

WORLD-WIDE PUNK ROCK for sale. 2000 items 7"/12"/Albums. I've got megarare stuff as well as usual stuff. Also got indie/mod/powerpop records. The list is full of Killed by Death, Back to Front, Bloodstains stuff like: Anarchy, Briard, Shit Dogs, Rattus, Eat, Bastards (Finland, Italy; Switzerland), Victims, Razar, Glueams, Fresh Color, Filth, Kriminella Gitarrer, Paraf, Stalin, Friction, Liket Lever, Guilty Razors. Trades welcome! Send 3 IRC's or $ 2 for complete list to Ingo Eitelbach, P.O. Box 1319, 23833 Bad Oldesloe, Germany, Fax +49 4531 67733 (Tel 67438), E-Mail 101603.2202 @compuserve. com

VIDEOS - PAL (UK ETC) & NTSC (USA etc). trade/sale. Thousands of shows/promos/tv clips. Stuff like Propagandhi, Business, Screeching Weasel, Zounds, Exploited, Poison Idea, DK's, Blitz, Queers, Conflict, Schwartzeneggar, GG, Dickies, Descendents, Operation Ivy, Guns n Wankers, Misfits, Subhumans, Snuff, Gin Goblins. SAE (UK), 2IRC's (overseas) or decent trade list: Dave, 50a Great King St., Edinburgh, Scotland. E-mail: gingoblin@easynet.co.uk

RARE BRITISH PUNK/OI!/H.C. Set-sale. 1800+ items, Abrasive Wheels - Zounds. Want-list service. Please send IRC for catalouge: Elista, 157 Common Rise, Hitchin, Herts., SG4 0HS, England. Tel/fax: (01462) 433089.

POOR DUMB BASTARDS 14 song cd. Booze driven sleaze to please from Texas's reigning kings of trash punk. $10 ppd U.S., $12 world. Cash, check, money order to Robert Walters, P.O. Box 474, Baytown, Texas 77522-0474.

DATA RECORDS, the old-school punk mailorder specialists, are now on the internet! Our full catalog of new and rare vinyl and cds can be found at http://our world. compuserve. com / homepages/ sarah_harris / There's a free prize draw too!

SERIOUS COLLECTORS of punk, wave, garage, underground 1975-85, Stoopid Records now open 6546 Hollywood Blvd. #212, Hollywood, Ca 90028. 12:00-8:00 mon-sat. Bring trade. Call for mailorder 213-467-6990 or send detailed wants.

FOR TRADE...STALIN - Dendoukokeshi flexi; Stalin - Stalinism 7"ep;,Comes - No Side lp; Lip Cream - Lonely Rock 7"ep; Lip Cream- Night Rider more than Fight" 7"ep; Confuse - Flexi 7"ep; Shuffle - flexi 7"ep; V.A. - Oi! of Japan lp (original); V.A. - Japanese Movement 12"ep; Gism, Gauze, Zouo, Cobra, Gai, Kuro and many more Japanese stuff!! Please send me your want/trade/sale list and offer! I want to trade with you. I want to buy your sale stuff. I'm looking for rare world punk/hc (77-84). Write to: Yoshiaki Nagano/ 3-29-5 - 103, Daita/ Setagaya-Ku, Tokyo 155, Japan

POOR DUMB BASTARDS 14 song cd. Booze driven slease to please from Texas's reigning kings of trash punk. $10 ppd (u.s.), $12 (world). Cash, check, money order to Robert Walters, P.O.Box 474, Baytown, Texas 77522-0474.

WANTING TO BUY: Disrupt/ Tuomipaivian Lapset 7", V/A West Coast Powerviolence 3x7" box set with Dropdead live 7". Will pay cash. John Tilley, 66 October Dr., St. Catharines, Ontario, L2N 6J6, Canada. (905) 937-7763 (leave a message with your phone number). e-mail: yu211198@yorku.ca

WANTED!! Xtraverts-Blank Generation, Mad-Eyeball, Fun 4 7", Nasty Facts 7", Rowdies 7", Xpress 7", Fun things 7", Absenteese 7", Razar 7", Jermz 7", Regal Zone 7", Stever Sharp & T.C.C 7", Fast Cars 7", etc. Please send me your list!!! Satoshi Sasaki, 7-22-3 Gumizawa, Totsuka-ku, Yokohamashi, Kanagawa, 245, Japan.

WANTED: BATTALION OF SAINTS videos and bootleg sound recordings from 1984-1986. Alot of great shows were recorded, including the Olympic w/ Broken Bones and Kraut. So give me a break and call Joey Maya @ 800-741-1103.

HOT PUNKER CHICK... New label seeking a wide range of bands from Europe, Asia, Australia, etc. for upcoming full-length tape releases. Send demos and band into to: AM. P. Records, 92 Kenilworth Ave. South, Hamilton, Ontario, Canada, L8K-2S9. First release from the Spoiled Rotten "C'mon Shake" with 16 shakin' songs available now for only $6 ppd. We'll also distribute stuff from other bands through mail-order.

PUNK RECORDS SALE!! Private collection. 300+ items. Anti-Cimex, Kohu 63, Lama, Chaos UK, Minor Threat, SLF, Misfits, Rattus, Cock Sparrer, Chaotic Dischord, Rudi Peni, and many more! Send 1 irc for list to: Maxa, Orelinkatu 51 D 33, 37120 Nokia, Finland.

TURTLE HEAD, LOVE JUNK 7", 4 trax, on pumpkin colored wax, punk to the max on speedo wax. $5 world, UK postal orders for £ 2.50 made out to Rich Perry. Send to - 6-8 New St., Dudley W. Mids. DY1 1LP, UK. Big shout to Harlan & RC, Dr. Strange, Chris & TC, Suspect Device, MRR, Tiny Flecks & Jamie Anderson. Thanx, punx & everyone who bought the Rythm Collision / Travis Cut 7"

PUNK RECORDS SET SALE, 1000 + items, '77-'85, european, american, japanese 7"s and lps: Oi, anarcho, hardcore, killed by deasth stuff,...The Kids, Bellevue, Chanisaw, Big Boys, Stalin, Chaos UK, Vopo's, Bastards, Definitivos, B.G.K., Starshooter, Cinecyde, Satans Rats, GG Allin, Ignerents, Neon Hearts, Crass, Notsensibles, Vultures,...for list: send 2 $ or 2 IRC's: N. Verbanck, B.P. 13, 66320, Marquixanes, France.

GG ALLIN: Largest catalog in the world. Get the real deal. Don't settle for shit quality and long waiting. Included are videos from 1981-1993, best copies anywhere and many masters. GG CDs, cassettes, rare singles, GG Doll, headstone poster, many different t-shirts, prints from original artwork and new Murder Junkies releases and more. Fastest service for years. Call if you have any questions. Write Merle Allin/ 214 E. 24th St. #5B/ NY, NY 10010. Call (212) 889-8334. $1 for large GG catalog.

VIDEOS: over 1000 shows. Murder Junkies, Dwarves, Fear, Antiseen, Screeching Weasel, Queers, Rancid, Op Ivy, Germs, Pennywise, Trashwomen, Bad Religion 96, Conflict, Monster Magnet, NoFX, Beasties, Mummies, Misfits, Lunachicks, Insaints, Pistols, Buttholes, Primus, Dead Boys, DKs, Ramones 96, Rollins, Circle Jerks, Dickies, Social D., Exploited, 7 Year Bitch and many, many more. Write Merle Allin/ 214 E. 24th St. #5B/ NY, NY 10010. Call (212) 889-8334. $1 for 40 pg catatlog.

MAXIMUMROCKNROLL music classifieds

VIDEOS: over 1000 shows. All, Adolescents, Adicts, Bad Brains, Bikini Kill, Black Flag, Burn, N. Cave, Chaos UK, Circle Jerks, Cows, Cromags, Damned, Dayglos, Descendents, Dickies, Entombed, Exploited, Eye Hate God, Flipper, Fugazi, GBH, SJ Hawkins, Hole, Jawbox, KMFDM, Hyneas, Leeway, Lyres, Madball, Marilyn Manson, Meatmen, Mighty Bosstones, and many, many more. $1 for 40 pg list. Write Merle Allin/ 214 E. 24th St. #5B/ NY, NY 10010. Call (212) 889-8334. Quickest service anywhere.

GG ALLIN MAILORDER. Since 1990 we've sold GG merchandise at cheap prices. Catalog includes over 50 different GG items including vinyl, CDs, tapes, videos, t-shirts, zines, stickers, & more. Send $1 to: GG Allin/ PO Box 9561/ Wyoming, MI 49509-0561

35 BANDS on one CD for $5 ppd!! Meathead Records presents: An Anthology of Underground music in Canada. Hear bands that you've never heard of like "Smelly Poo" and "Doug" or bands that you have heard of like "Hoodrat" and "The Dinks". Box 29024, Thunder Bay, Ontario, P7B-6P9 Canada. See review this issue!!

THE DRAGONS: "Pain Killer" CD avail-able for $10 ppd. Also the Dragons/C.L.A. live split 12". C.L.A. is drunk acoustic pop with great songwriting. The Dragons have the RnR of the Heartbreakers, the Replacements catchiness and RFTC's energy Limited to 230 numbered, handmade covers. $10. Also available: UJBOD rockin' "Free Ride" 7"s $3 Scam-O-Rama Records, 13446 Poway, CA 92064.

WILL PAY TOP $ for: Jawbreaker "Unfun" 12", Karate comp with the Jawbreaker song, Samiam/Jawbreaker 7", Crimpshine "Lame Gig Contest" Replacements Vinyl on Twintone, Guant "Jim Mothefucker" 7" Vindictives full length on Clearview, Any Dicks 7", Pavement "Pacific Trim" & "Trigger Cut" 7"s, will trade. Brant Foehl/ 6600 Montecito Blvd #6/Santa Rosa, CA 95409

LIVE AUDIO TAPERS/traders (Euro traders encouraged). Have: Shellac, (especially want NYC 96/97' shows), Jesus Lizard, Unsane, Killdozer (taped last show), DK, Fugazi, Beefeater, Zeni Geva, Jane's Addciction, 400+ shows. Analog/DAT masters, lots of low generation stuff, can clone DAT's . Send list. G. Nicholson, 2228 N. Sawyer 1W, Chicago IL 60647. No trades for tapes of official releases. Quality over quantity. No crap please.

VIDEOS FOR TRADE: Artless, Antiseen, Devo, DOA, DRI, Furious George, GG Allin, Mummies, New York Dolls, Johnny Thunders, Sham 69, Stitches, Teen-generate, Candy Snatchers, Murder Junkies, Red Aunts & more. Your list gets mine!! Tim Graham/142 Portland Ave./Struthers, OH 44471-0268

TRADING/SELLING US hardcore, UK oi! punk, Deathwish, RKL, Posion Idea, GI, Freeze, 4 Skins, Red Alert, Cocksparrer, etc... Write to: S. Wouters / Kapelsestraat 43F / 2950 Kapeller / Belgium or fax 0032 2 502 5174

RARE PUNK records, cd's, tapes, sticker, buttons, patches, shirts and a ton more for low prices! Adicts, Dickies, Crass, Vice Squad, Operation Ivy, Misfits, Subhumans, Conflict, Minor Threat and thousands more! For a huge 45 page catalog, send $1.00 to: Dr. Strange Records, PO Box 7000-117, Alta Loma, CA 91701. Call for updates at (909) 483-2979. Dr. Strange has your punk rock fix!

COLLECTING ON STIV BATORS including Lord Of The New Church, Dead Boys, Wanderers & solo career. Buy or trade. Also correspondence welcome. Send list & letters to Layra J. Riberdy, 89 Mason St. 2nd Fl., Fall River, MA 02723.

TRADE: (all originals & maybe a little bullshit): Nig Heist lp, Bomb Squad lp, Artificial Peace/Exiled 7", Rotters "Stevie.." 7", X Marks The Spot 7", Mob 47 7", Gears "Beach" 7", Avengers 7" (crucifix), Deep Wound 7", Middle Class "Vogue" 7", AOF "Free" 7" + 200 more...send lists: Mickey, 18145 Soledad Canyon Rd. #55, Canyon Country, CA 91351

HIGH QUALITY PATCHES! Filth, Crass, Chaos UK, Doom, Oi Polloi, Rudimentary, Conflict, Nausea, Omega Tribe, Anti-Nazi/ Racism/Fascism. $1 ppd each to: Rob Wright/ 9548-76 Ave. NW/Edmonton, AB T6C OK2/ Canada. List alternates if possible.

SHITTY CITY comp. tape 17 bands 34 songs 60 minutes good quality $2 ppd. The Shit-giveits split 7" w/ Beergoggles $2.50 ppd. The Confede'rats 8-song tape $3 ppd. Shitgiveits shirts $8, patches $1. Other shit available cheap write us. Overseas add $ please. Shitty Fuk'n Records / 6511 Burgundy St./ Shit Diego, CA 92120

HEY BANDS: Poopie Brain Records is putting out a new comp. so send in material. 2 songs per band. ALL material will be accepted. Include info on band for booklet. Hurry! Poopie Brain Records/754 Lancaster Ln./Genvea, IL 60134

JANE'S RED ROOM MAILORDER wants you! If you make music, pins, patches, shirts, zines, send lists, prices and demos. We sell at shows and thru mail. Jade c/o Raff, 127 W15th St. apt#4F, NY,NY 10011

JANES RED ROOM MAILORDER: Voilent Society's CD 'Times of Distraught' $9 ppd. submachine, boils, blanks 77, spazz, aus rotten, pist, disrupt, spikes, patches, zines. for catalog send one stamp & address to: Jade/ 127 W.15th St. Apt#4F/NY,NY 10011

PUNK/HC RECORDS FOR SALE: Old school HC, Revelation Records SE HC.....Big list for sale/trade. Wants: Records from Bacteria Sour. Send 2 US $ or 2 IRC to: Axel Herrmann, Gelsenkircher Str. 27, 13583 Berlin, Germany.

PUNK RECORDS SET SALE, 1000 + items, '77-'85, european, american, japanese 7"s and lps: Oi, anarcho, hardcore, killed by deasth stuff,...The Kids, Bellevue, Chanisaw, Big Boys, Stalin, Chaos UK, Vopo's, Bastards, Definitivos, B.G.K., Starshooter, Cinecyde, Satans Rats, GG Allin, Ignerents, Neon Hearts, Crass, Notsensibles, Vultures,...for list: send 2 $ or 2 IRC's: N. Verbanck, B.P. 13, 66320, Marquixanes, France.

WANTED: Dayglo Abortions womb 12", Hugh Beaumont Exp. 7", Stains 7", Dicks police 7", Teen Idles 7", Toxic Reasons 1st 7", Can. Subhumans 1st 7", Authorities 7", Arson white 7", Chaos/Sick split 12", Gastunk fans 7", Tampere SS 7" more. Write to: Erich Keller, Reismuhleweg 82, CH-8409 Hegi, Switzerland. If we're the lost generation - why are we still here?

BANDS NEEDED: Compilation in tribute of the Pist. Send 4-track recordings/DAT/cd's, etc. and/or more info: Rm101 Records, c/o Mitch, 24 Three Rod Rd. WIndsor, CT 06095

WANTED: Misfits "3 Hits" 7" (red or grey lable); Funeral 7', Electric Deads "Antisex" 7", Violent Children "Split Scene" 7", X Ray Spex "Highly Inflammable" 7" (red); Pagans "Pink" lp (Terminal), Disorder "Airaid" 7", Helmettes 7", Agent Orange "Your Mother" 7", Pandemonium "Wir Fehren" lp, Victims "Annette" 7", Minor Threat "Filler" 7" (record only): Mickey, 18145 Soledad Canyon Rd. #55, Canyon Country, CA 91351

BANDS WANTED for upcoming compilation cd. Send demos and phone # to Loco Diablo Productions, PO Box 332, Thomasboro, IL 61878

MAXIMUMROCKNROLL music classifieds

NEW "DEMONS" electrocute 7", 3 high energy punk fuckin rock n roll blasts from Sweden's new rock n roll Gods, available now on Ruff-Nite Records. $3 N. America /$5 world pd. Antiseen "Groove" lp, $7 N. America/$10 world ppd. Cash or money orders to: Mike Cooper, 3249 Rorer St. Phila, Pa 19134 USA.

CRAMPS video compilation! Blue Spotlight 1995, Dutch TV 1992, Request Video 1992, Aussie TV & Euro MTV clips. 120 mins. TDK-EHG $20ppd. Cash/money order: Jim Russo, 7314 Rockwell #2, Phila, Pa 19111. American format only !

SHAM 69/UNDERTONES video! UK TV clips: Top Of The Pops, Something Else, Whistle Test, London Weekend, 120 min. TDK-EHG $20ppd. Money order/cash: Jim Russo, 7314 Rockwell #2, Phila, PA 19111. American format only! 2 stamps for list.

LOOKING FOR QUALITY TAPE traders: I would like to attain some garage stuff and early punk crap, but if all you have is new-school crap, that is okay too. No shit-ass third generation dubs. Just send me a list for mine. Dan Jaded, St. John's U., P.O. BOX 1218, Collegeville, MN 56321, dwsteffes@csbsju.edu.

I WANT: Both Asbestos Death=EP's. Sin/Spine wrench=split LP + All Spine Wrench 7". I have B.G.K. - white male .....7" orginal and Finnish HC/Punk like Riistetyt, Pohjasakka, Mellakka. Write now! Marko Brown, Kupittaan Katu 49B32, 20700, Turku, Finland.

ARE WE TOO LATE FOR the trend? LP (ESR, 1979) Legendary Texas punk compilation with Vomit Pigs, Skuds, Nervebreakers, Plastic Idols, Superman's Girlfriend, etc.. Mint LP jackets, but discs have minor warps which don't affect sound (each copy tested on Technics SL1200 at 1.75g). Bargain rate: $30 US ppd. Satisfaction guaranteed. Ryan Richardson P.O. Box 49984 Austin, TX 78765.

WANTED: Odd Numbers "So Many Girls" 7", Suicide Machines/Humble Gods: split 7", Halloween "Don't Metal With Evil" lp, and early thrash/death metal stuff like: Venom, Possessed, Celtic Frost & Bathory. Also looking for Madonna & Ann-Margaret memorabilia (records, magazines, posters, pins, etc) I have lots to trade. Write to Erik H., 3838 Dearborn, Rochester HIlls , MI 48309

All MOUTH NO TROUSERS want to rock your world. Send $2 to hear 6 songs of melodic pop-punk with lyrics promoting individuality and denouncing ageism, censorship, and stupid people. Visit http://members.aol.com/eggheadjr/treasbhar.html or 142 west 4th St. Apt 18, NY NY 10012 USA; or call (212) 995—1147. Also look for our "Songs Too Wussy For The Fried Green Tomatoes Soundtrack" full length.

TRADES, RECORDS and video (NTSC). Trade: GAI, Confuse, Doc-Oi, Mods, Anarchy, Swankys, Systematic Death, Gas, Gism, Stalin, Starclub, City Rockers, Great Punk Hits, Hardcore Unlawful Assembly Rockers and many Japanese records. Want: old punk/ hardcore. Send your want/trade list. Write to Masayuki Niikura, 1916-3 Izumi-cho Izumi-ku Yokohama-shi Kanagawa 245 Japan.

PUNK 7" WANTED!!!: Absentees, Bleach Boys, Blitz Boys, Helmettes, Horror Comic, Innocent Vicars, Jermz, Letters, Nasty Facts News, Normals, Pack, Razar, Steve Sharp & The Cleancuts, Xpress, Young Identities, etc. Please send me your list: Satoshi Sasaki/ 7-22-3 Gumizawa / Totsuka-Ku / Yokohama-Shi/Kanagawa 245/Japan

MEGA-RARE KILLED BY DEATH PUNK & HARDCORE: set sale. Hundreds of rare original 7"s and LP's: Die Kreuzen, The Freeze, General Foodz, Germs, Really Red, Shirkers, SSD, etc. New stuff every month. Send SASE (long envelope) for list to: Mike B, 159 Emerald Street, Malden, MA 02148. Please send your top wants list!

HUGE PUNK/HARDCORE/Powerpop sale! Lots of rarities, much stuff from the late 70s early 80s. Get the list with more than 1000 titles for 1 IRC or $2, - (europe)/ 2IRCs or $3 - (overseas). Also feel free to send your want list. Stefan Bark, Auf der Burg 1, 37197 Hattorf, Germany

TURBONEGRO "Ass Cobra" Lp $9.50 (yup, vinyl). Armitage Shanks "Ballcocks" Lp $9.50. Kids 2xLp reissue $20. Pack Lp reissue $12. Really Red discography CD $12. X (Australia) "Aspirations" reissue CD $12, Urinals discograohy CD $12. US postage $1.50 first, 50cents each additional. Busy Kids/Box 49984/Austin, TX 78765. We stock rock & roll. MOs payable to: R. Richardson

CANADIAN PUNKS!!! Want a free punk rock mailorder catalogue of tons of releases by tons of cool punk rock labels from all over the place? Then write to: 1000 LEAFS *County Fair P.O. Box 23017*Thunder Bay, ON*P7B 1KO*Canada.

MORE THAN YOU bargained for 18 band 144 minute comp. CD out on Urinine Records. For the punk-ska lovers. $8.00 ppd. cash only. Wanted taped of early 80's Ct. punk bands for tribute comp. Dagger Distribution P.O. Box 380152, East Hartford, Ct. 06138-0152.

LET'S TRADE! I need PHC Lp, Infest/PHC split 7", "No Desire to Continue Living" Comp. Lp, "Apocalyptic Convulsions" Comp Lp, Moss Icon / Silver Bearing split Lp, 45 Grave "Autopsy" CD, Merel Demo, any old demos and records from: Crown of Isolated, The Plague, SFA, Mental Abuse, NY Hoods. I have lots of great stuff for trade! Just a taste: MITB/ Born Against split 8", Neander-thal/ Rorschach split 7", MITB/Capital Cas-ualties split Lp. Write or call Vinnie at: 5220 Grand Ave./North Bergen, NJ 07047 PH# (201)330-1322

NEED THESE EP'S? GBH "Give Me Fire", & pic disc; Exploited "Dogs Of War", "Army Life"; SOIA "Revelation: 3", Madball "Ball Of Destruction", V/A "La: City Of Power" Flipside lp pic disc, also Libido Boys, Go!, Poison Idea, Bad Religion, Abrasive Wheels, Fugazi boot, Sister Ray Sub Pop & more. Send offers to Brad Mitchell, PO Box 1295, Vernon, BC V1T6N7 Canada. Or more info: juggernaut@bc.sympatico.ca

SKANKING SKULL RECORDS new releases: Garage Rats, split w/ Splat and the Guttersnipes "Fuck You, Fuck Everybody" 7"ep. The Blame "Missed The Plane" 7"ep. $3.00 each, both for $5.00 if you mention this ad: 40101 Sherydan Glenn, Lady Lake, FL 32159

FILE UNDER: SORRY TIM — "Slacker (sucks) the big one". Slacker from Pennsylvania is seriously my least favorite band... learn more about why they rank so low by finding the anti-Slacker e-zine—on the internet@ http://members.aol.com/hwnexp/anti.html

ABUSO SONORO 'REVOLTE-SE' 7" and Disturbio menor 7". Anarco thrash from Brasil and political punk-core from Chile. $3/$4/$5 ppd. US/Mex., Can./world. Also lots more!! Sin Fronteras Records, P.O. Box 8004/ mpls., Mn., 55408 USA.

WANTED: Sex Pistols/The Jam Brazilian split 45, The Ex "All Corpses Smell The Same" 7"EP, "Utrecht Punk" compilation 7", The Clash "Complete Control" Spanish 45, any early Dutch punk. Lance, P.O. Box 460346, SF, CA 94146.

MAXIMUMROCKNROLL classifieds

SPIKED LEATHER, BONDAGE, S-M. Pyramid belts, collars, wristbands, restraints, cones, spikes, studs. Anything you need, punk as fuck handmade leather products. Are you sick of paying out the ass for cheaply made leatherware? Guaranteed highest quality at low prices. Custom orders also made. Send stamp for catalog to: B. Leather, 2072 Richfield Dr, Kettering, OH 45420.

POLY BAGS FOR SALE: 7" 3mil: 100 - $6.00, 500 - $16.00, 1000 - $27.00. 12" 4mil: 50 - $6.00, 100 - $11.00, 500 - $52.00. All prices postage paid. Cash or money order to Chris Cabay, 429 Circle Ave. Forest Park, IL 60130. 708-366-3477.

DARK ENTRIES is a pen pal network dedicated to printing classified ads, so punks can meet other punks, trade free shit, poetry, or just basically voice their opinions. Send your classified ads (40 words or less), poetry, stories or commentary. If you want a copy of the zine, send $1 or 3 stamps to: Dark Entries, 6245 Atlantic Ave. #134, Bell CA 90201.

ALL EIGHT DIFFERENT killer issues: $8.00 USA/$10.00 Canada-Mexico-South America/$15.00 Elsewhere. #1213-(current) Clown Alley ($5./$7./$10.)#11-Blue Collar ($4./$6./$8.00) #910 Black Flag ($4./$6./$8.) #8-early Mighty Sphincter ($2./$3./$5.) #7 Hates ($2./$3./$5.) #6-early Impulse Manslaughter ($2./$3./$5.) #5-Fatal Error ($2./$3./$5.) #4-Soldier Dolls ($1./$2./$3.) US Postal Money Order, Concealed cash, or IRC's. Famous Hardcore of Punkland, (Payable To:) Craig Hill, POB 987, San Carlos, CA., 94070. Next Issue Deadline March 15th 1998. No Checks!

HIGH QUALITY CHEAP t-shirts and patches for you or your band. Reasonable prices. 1 to 4 color prints for shirts. Some of the patches I have are Aus Rotten, Los Crudos, Doom, Choking Victim, Filth and many more. Over 150 designs. For a 16 page catalog send 2 stamps to: F.T.B. Inc., c/o Cheez 119 Chesterfield RD., Pittsburgh, PA 15213 or call (412) 682-4120.

RAPID FIRE MAGAZINE #16: Americade, Laconia, NH Motorcycle Rallies, Al Quint - Surburban Voice Magazine, Motorcycling with the Monster, 89 Live Band Reviews, Zine/CD/Record reviews. Send $2.00 to: Paul Allison, RD#1, Box 3370, Starksboro, VT. 05487-9701. Also, full page ads = $50, 1/2 page ad = $25. Wanted: Motorcycle Tour diaries or Band Diaries. Zines traded.

STARTING ZINE. Anything punk related needed. Labels, artwork, logos, upcoming shows, classifieds, your views. Anything accepted! Bands send demos to be fairly reviewed. Everyone gets free first issue. Send to: Fatality 101, 1863 Calle Del Sueno, Livermore, CA 64550.

ATTENTION BANDS: Patches: 75 for $.60 ea, up to 500 or more for .30 ea. T-shirts: $5.25 ea for 50, 4.40 ea for up to 300 or more. For more details, write: Second String Productions, PO Box 50144, Knoxville, TN 37950-0144.

PATCHES AND SHIRTS: $1.00: SLF, Blatz, Showcase Showdown, Teengerate, Jam. $1.25: Crass, Blanks77, SW, Descendents, Pist, Ramones, Pink Lincolns, DK, OpIV, Toy Dolls, X-Ray Spex. $1.50: Buzzcocks, Grimple, Clash, Subhumans, Bikini Kill, Business, t-shirts ($9): Clash, Subhumans, Bikini Kill, Business. T-shirts ($9): Clash, SLF, Subhumans, Ramones, Undertones. No coin! Round to nearest dollar! Write or send stamp for full list to: Second String Productions, PO Box 50144, Knoxville, TN 37950-0144.

GRAFFITTI WRITER FROM L.A. would like to hook up with writers in other cities to trade photos of pieces. I have hundreds of photos from 1990-1997. Write to: Strych-9, 7010 Albatross Dr., Buena Park, CA 90620

DEVIL GIRLS by artist Coop on heavy silkscreened shirts (xl/xxl) $18.00 or vinyl die cut stickers large and very kool $3.00. Also posters by Coop/Kozik send $1.00 for list. Kevin, PO Box 5461, Laurel, MD 20726.

ALL EIGHT DIFFERENT killer issues $8 US/$10 Canada, Mex, S. Amer./$15 elsewhere . #1213-current-Clown Alley $5/$7/$10. #11-Blue Collar. #910 Black Flag $4/$6/$8. #8 Early Impulse Manslaughter. #7-Hates. #6-Fatal Error $2/$3/$5. #4 Soldier Dolls $1/$2/$3. US postal money order or irc's: Famous Hardcore (payable to:) Craig Hill, POB 987, San Carlos, CA 94070. Next issue deadline 3/15/98. No checks! No cash! Bye!

SPIKEY. Gutter's got all the fashion punk gear spiked, studded and bondage bracelets in lots of colors. Non leather too. For a full catalog send a stamp to Gutter, PO Box 1296, New York, NY 10276.

SLUG AND LETTUCE has moved! The new address is PO Box 26632, Richmond, VA 23261-6632. For a free copy of this DIY punk networking zine send a 55 cent stamp in the US, $1 Can./Mex. or $2 overseas. Thanks!

MAXIMUM RNR WANTED-I'm looking to buy old MRR's. Need almost all before #120 and scattered issues after that. Send list with prices or call and leave message. Mathew Wallack, 306 Amber St. #3, Pittsburg PA 13206, (412)363-6428.

WE'RE KILLING AL GORE! You in? Send you anarchist theories/psychotic delusions/LSD/ideas for our NBC pilot to Johnny Dismay and the Mad Man Clan, 71 E. 32nd St. Box no. 43,. Chicago, IL 60616. Thanx!

FRIENDS WANTED: 3 chicks, tired of the same old same old.. looking for non-apathetic people who don't suck. Not SxE, but sick of people who just get smashed. Easily amused-are you? Open minded-are you? Like to play tag-do you? Love DC-do you? If so, write Jessica, Kathryn & Vicki @ 6818 Murray Ln., Annandale, VA 22003

GIRLS UNDIES FOR SALE! 100% cotton white underwear w/ iron-on logos. Two styles available: #1-'Cold Beer' logo in red lettering. #2-Black and white checkered pattern with the word 'ska'. Order now! #10 each. Please indicate size: small, medium or large. Make payment to: Lucinda at 13616 N. 43rd Street, Suite 288, Phoenix, Arizona, 85032

LIVE AUDIO TAPES for Atari games!! The live tape of your choice for a working Atari 2600 cartridges (90 min, hi-bias). Jesus Lizard, Unsane, Killdozer, DK, Fugazi, Beefeater, Zeni Geva, Jane's Addiction. 400+ shows. Send list. G. Nicholson 2228 N.Sawyer 1W Chicago IL 60647.

20 Y/O MALE looking for penpals. Favorite bands include: Nirvana, Oasis, KMFDM, Ani Difranco, Hole, M.M., Pansy Division, and Reel Big Fish. No homophobic, sexist, racist please. Tape traders get in touch! Chris/PO Box 5621/Evansville, IN 47716

HIGH QUALITY CHEAP t-shirts and patches for you or your band. Reasonable prices. 1 to 4 color prints for shirts. Some of the patches I have are Aus Rotten, Los Crudos, Doom, Choking Victim, Filth and many more. Over 150 designs. For a 16 page catalog send 2 stamps to: F.T.B. Inc., c/o Cheez 119 Chesterfield RD., Pittsburgh, PA 15213 or call (412) 682-4120.

EVIL STICKERS for trade or sale. Send SASE + $1.00 or trade item - Pee Wee items best. "Your Mother Smokes" comic zine also available for $1.00. Evil Girl embroidered color patches - $1.00. Also, please send contributions for a new zine we are starting. Thanks. M.C.A., P.O. Box 843, Winchester, MA 01890. T-shirt catalog available.

BABBLE ON: Our insane humor sets us apart. Issue #4 (available November 1st) includes an interview with State Of Destruction, a faux interview with Dr. Timothy Leary, Dr. Jack Kavorkian, and Dr. Suess, columns, reviews, and more. The full trip is only $2 + stamps. Don't miss out on the wild side. Babble On: 417 Westwood Lane/Rochester, IN. 46975. Web site: http:users.aol.com/NDBabbleOn/Index.html

HORROR! GORE!WEIRD! Serial-killer! Totalally nuts!! Extreme videos for extremely cheap! Write for free catalouge: P.O. Box 2217/Phila.,PA 19103

MAXIMUMROCKNROLL classifieds

PARTICLE PUNK wants European pen pals. Let me fix your toaster/bass amp and cook you latkes. Into Chumbawumba, Blackfork, Tom Waites, Forcefield; class war, physics, gluttony, farm machinery. Will be moving to Europe in fall/winter 98. Dan, 2301 3rd Ave. Sacramento, CA 95818 USA.

NEW LABEL/ZINE looking for demos to review (punk and shit) interviews, writers, artists, bands, political humor. We want to get to the political backbone of things. Write for terms or just send stuff at — Rival Existence Records/Zine Rt 2 box 178-e Booneville, KY 41314.

PRANK FUCKIN' CALLS, Volume I-II 60 min. tapes of obnoxious prank calls. For trade, for other prank calls that I don't have (send list) or $5.00 each, well concealed cash only. Marty Whitman, 734 E. Dale Apt. A, Springfield, Missouri 65803.

DRACULA NEEDS YOUNG lovelies with a mind for evil excitement to grace his now-carpeted home in Transylvania of Romania with new veins full of the cold blood of serpents to be injected by himself, for your longevity, madames. Rencourt Walach, 1132 North 198th Street, #C204, (Seattle), Shoreline, WA 98133. The lord will be pleased upon receipt of your picture (fully clothed), he himself is still handsome and in dark bloom. (Rencourt Walach his loyal forward and servant.

SLUG AND LETTUCE is a free zine emphasizing communication and networking within the DIY punk and HC scene, with reviews, classifieds, columns and photos. Send a 55 cent stamp in the US, $1 Can/Mex. or $2 overseas for a copy. Please note the non address: PO Box 26632, Richmond, VA 23261-6632

ULTRA RARE concert videos by Action Swingers, Adicts, Anti-Heroes, Business, Brutal Attack, Cocksparrer, Crass, Fear, GG Allin, Minor Threat, Misfits (old & new), Murder Junkies, Last Resort, Rose Tattoo, Samhain, Skrewdriver, Social Distortion and more! Send $2.00 to C.Kovaleski, PO Box 16602, Baltimore, MD 21221

ULTRA-VIOLENCE! Horror, gore, mondo, S&M, experimental, B&D, extreme sex & violence! All videos $15.00/ buy 4-get-1 free! Also available: t-shirts, books, posters magazines, etc. Beware our stuff will fuck you up for life! Please be 18+! For horrorshow catalog send $2.00 cash to: The Blood Shed, Box 16602, Baltimore, MD 21221

BASS...THE CHOCOLATE that thumps! S&M, Rock & Roll clothes and parapher-nalia. Wholesale prices available. Send $1 with name and address for new Organized Fire catalog. Bass, Inc., POB 190, Ridgewood, NJ 07451

EVER SEEN somebody's nuts actually get nailed to a stepladder or a person's head hit by a tractor trailer, we specialize in videos of this intense nature. We carry an extensive list of horror, gore S&M, true-death mondo film & other sleaze. For our ultra-violent catalog, send $2.00 cash to: The Blood Shed, Box 16602, Baltimore, MD 21221

SEEKING OBSCURE PERSONAL zines with heart, tiny distros of same. Also need pen-pals: punk/hc/grind/anti-facism, vinyl, angry grrls with inner beauty/ strength. Are Basement Children and Punk Core mailorder still operating? Brad Huggins. 1209 Carmella Lane, Sarasota, FL 34243. PS, Bill D., don't write Sorry.

WAY SMALL scale distro looking for music, zines, movies. clothing, stickers anything really to, er distribute. Send samples (which can be returned) rates and questions to Not Quite Entirely Unlike Tea; Catalog available for a stamp or a really polite letter containing no words that have the letter "e". 142 West Fourth Street, apt. 18; New York, NY; 10012-1035

STAY ALL OVER THE WORLD For Free. The World for Free was started by a touring band to help with accommodations in people's houses. Since then it's grown to over 250 members: Individuals in and out of bands. Anybody. If you like people more than hotels, find out about The World For Free. For information send a SASE to: The World For Free, PO Box 137-M, Prince Street Station, New York NY 10012, USA. or email: TWFF@juno.com

URGENT AUSTRALIAN CONNECTIONS needed. I'm a 25 year old male into punk rock to crust as fuck type of music. Origin-ally from Canada, now living in Europe, I'm now on process to move to Australia somewhere around February '98. Open minded and interested in playing in a band. Love beer and doing things such as being involved in activist anarchist actions. I'd love to know people before I get there so drop me a line and we could meet in a near future. I'll answer you with more info. Cheers, up the punx! Yves Berthiaume/ Route De France 15 / 2726 Saignelegier Switzerland

INCARCERATED IN TEXAS!!! Bored 21 y/o male punk rocker looking for female penpals to cerrespond with...age, race and sexual preference unimportant. Musical interests are Spazz, Born Against, MITB, Los Crudos, etc...I'm on the brink of going crazy. Don't hesitate, write me today!!! Will respond to all letters. Josh Flowers #763240, Dominguez Unit, 6535 Cagnon Rd., San Antonio, TX 78252, U$A

MISFITS V/RAMONES II/SOCIAL D/ punk guitar/vocal books. $7 each. Send cash or payable to cash: Dee, 2773 Riverside, Somerset MA 02726.

ONE-INCH BUTTONS-from your art! Just send your black & white art, a check (MO or cash) and your address to Busy Beaver's Li'l 1" Button Co. , PO Box 411344, San Francisco, CA 94141. 415-789-8235. $25/100 or $100/ 500. I print black ink on white paper unless specified otherwise. Color paper is free. Call or write for full price list.

TALK TO ME DAMMIT! I'm a rural loser looking for pen-pals, or people who want to trade zines, patches, and tapes. I'm into movies, japanimation, photography, anarchy, hardcore, RPG's and a lot more, but I'll respond to anyone. Write to: Dave Ashal, 10260 Mars Rd. Tucson, AZ, 85743-8728. Send pictures too.

WE HATE MRR!! DIY printing group working on zine, move, activism, dadism revival and more. If you want some information, want our zine ($.50 + stamp), or just want to write, send mail to: UGP c/o Tom West, 3168 N. Romero Rd. #B 15, Tucson, AZ, 85705. Fuck MRR, Epitaph and the rest, we do it ourselves.

BMX ZINES - I'm looking for BMX zines, ancient and modern, esp. Atomic Circle Of Chaos. Allan, PO Box 411341, S.F., CA 94141-1341

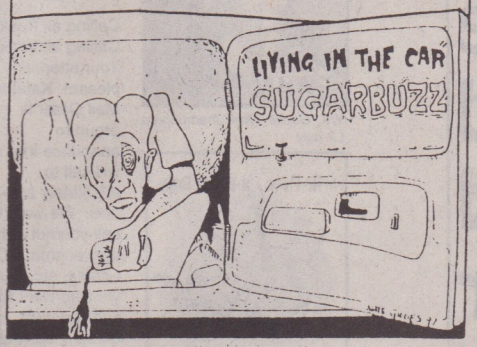
FEMALE MOHICAN, 26 looking to correspond with others into the Exploited, Casualties, Filth, Germs, Vice Squad, Broken Bones, Oi Polloi, Blanks 77, Partisans, Aus-Rotten & One Way System. Florida is boring the hell out of me. Send me a little excitement. Regina. 115 S. Boulevard #1, Tampa, FL 33606

WHERE ARE YOU? Dave Latus from Milwaukee, Chris "Pixie" Hyatt & Jana Wells from Orlando, Cherie Summerton from Indianapolis & Jim Gray last known in Scotland. If anyone knows of their whereabouts please send me their addresses and &/or phone numbers. Thanks. Regina, 115 S. Boulevard #1, Tampa FL 33606

G.G. ALLIN - I have over 60 show's of G.G. Allin and I see people always taking picture photo's. I will buy copies off your negatives, people who have photo's of G.G. write me, will buy or trade. Write to: Greg Gevers, 32 Christine Dr., St. Peter's MO., 63376

LOOKING FOR J CHURCH live videos and audio tapes. Okay, I don't care if you're bootlegging them. I don't care if you've made tons of copies. I just want to have copies for myself. Especially from the last two U.S. tours and any outside of the U.S. Please send me a copy and I'll try to send you something interesting in trade. Also, send a stamp for our newsletter... Lance/J Church, P.O. Box 460346, San Francisco, CA 94146.

THE ASSMEN



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Write or email for a catalog. Seven inches are $3, CDs are $8, prices include postage. Make checks out to "Coolidge Records".
http://www.gis.net/~coolidge

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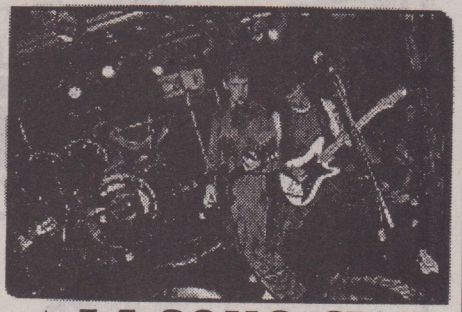

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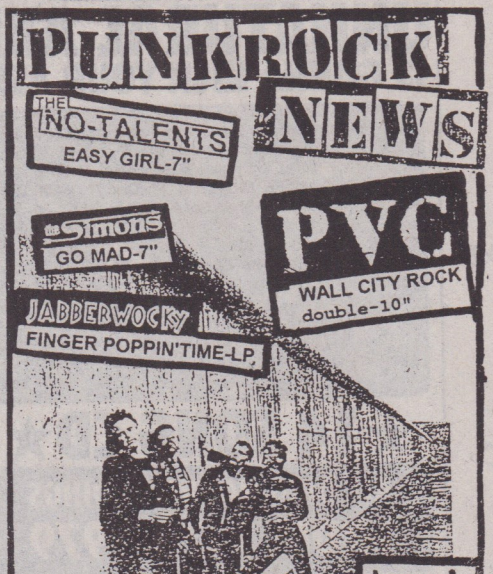

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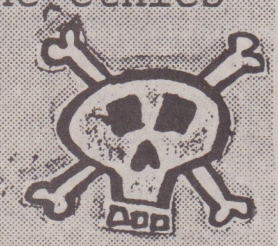

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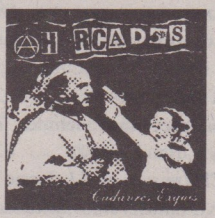

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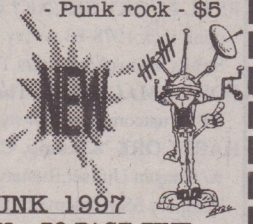

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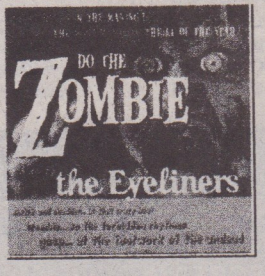

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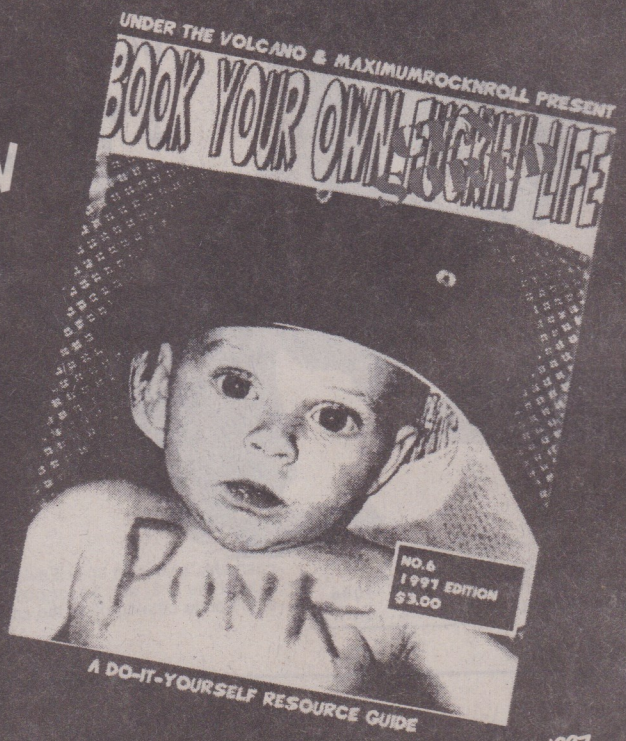

DO-IT-YOURSELF RESOURCE MAGAZINE #6, 1997
A COUNTRY BY COUNTRY/STATE BY STATE LISTING OF PUNK/HARDCORE/GARAGE/INDIE BANDS, ZINES, PROMOTERS, LABELS, RADIO, VIDEO, FOOD, LODGING, ETC.

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